

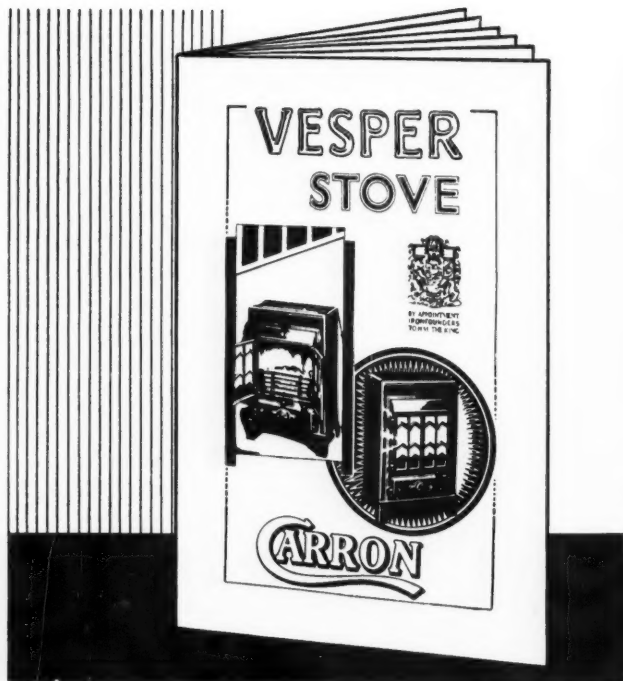
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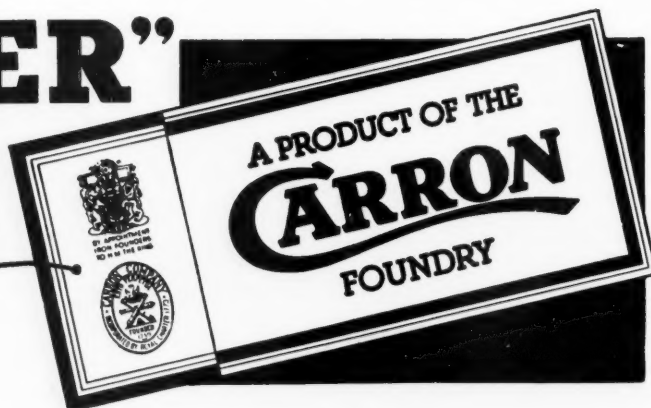
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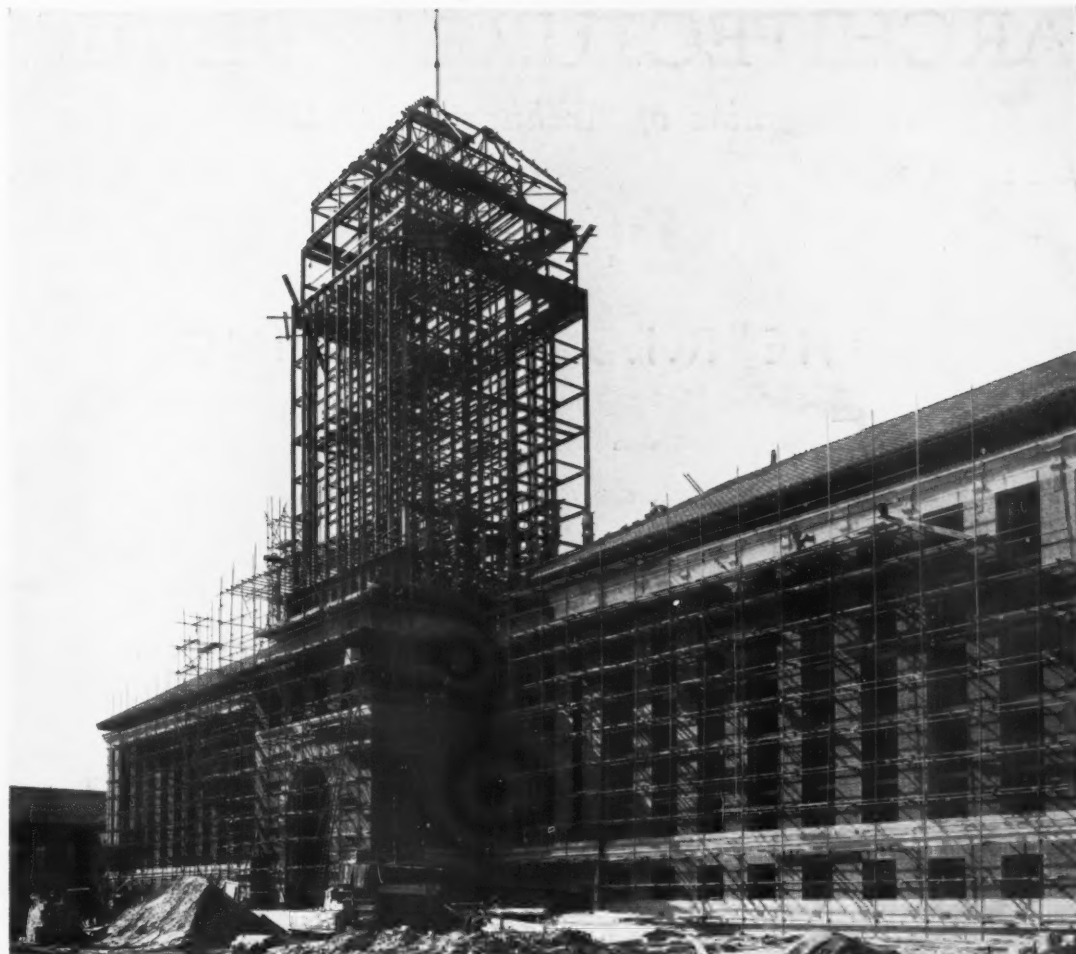
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THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration

Vol. LXXVI, No. 457

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A dramatic view of the upper part of the Portland Place (main) façade of the new building for the Royal Institute of British Architects. The sculptures on either side of the entrance, "Woman" (and "Man," too, see Plate ii) are by James Woodford. They are aspiring to "Architecture," the figure above in relief sculpture by Bainbridge Copnall.

Architect : G. Grey Wornum

PLATE I

December 1934



Foreword

By Sir Giles Gilbert Scott

President of the Royal Institute of British Architects

IT gives me great pleasure to be able to contribute a foreword to the special number of THE ARCHITECTURAL REVIEW on the New Building for the Royal Institute of British Architects.

Everybody will agree that the R.I.B.A. could have found no more dramatic way of marking the start of its second century than by building a new home for itself.

The new building demonstrates for everyone to see the confidence of the architectural profession in its own future. It was boldly started at a time when not only the profession but the whole country was deep in economic depression, and its completion marks the return of prosperity. The gesture is not merely symbolical. By embarking on the scheme when it did and by means of an Empire-wide competition, the R.I.B.A. made the greatest practical contribution in its power to the welfare of the profession and the Building Industry, and thereby definitely helped to overcome the depression. The Institute has at last a home worthy of its dignity and traditions.

Readers of THE ARCHITECTURAL REVIEW who cannot visit the building will be able to form some idea of its beauties and interest from the photographs and articles. They will not be able to gain a proper idea of the purpose for which the building exists—we are all inclined to talk in terms of function today—unless they use it and enter whole-heartedly into the life and work of the Royal Institute which has built its new home so that it may do more for the profession and the community, and do it better than ever before.



A Century of Progress

By Maurice E. Webb

*Vice-President of the Royal Institute of British Architects and
Chairman of the New Building Committee*

*"There are one or two rules
Half a dozen may be
That all family fools
Of whatever degree
Must observe if they love their profession."*

YEOMAN OF THE GUARD.

THE above lines written in jest contain a profound truth. Loyalty and adherence to the principles which must govern all those working in the same field.

Some half-century before these lines of Gilbert's were written, such a thought must have entered into the minds of thirteen architects who met in the Thatched House Tavern in St. James's Street, and caused them to found a family, or as we now call it a society or institute, for the encouragement of the art of architecture. They invited all those working in this art to join them and no doubt told them the one or two rules which "they must obey if they love their profession."

The architects concerned at this first meeting included Barry, Burton,

Hardwick, Gwilt and Donaldson. Did their imagination reach over the short span of one hundred years and visualize a family today of more than 7,000 fully qualified members of a Royal Institute of British Architects, with allied Societies and Schools of Architecture in all parts of the British Isles and the British Empire around the "Seven Seas"—in all a family of some 18,000 persons? Did they visualize a time when the King of England would become the father of this family as Patron of the Royal Institute and his son the Prince of Wales a member of it, lending his active help in those problems of town planning and slum-clearance schemes which are so pressing in 1934? I venture to say they did not, but it all shows how a great cause, if directed by honest conviction, will always triumph in the end.

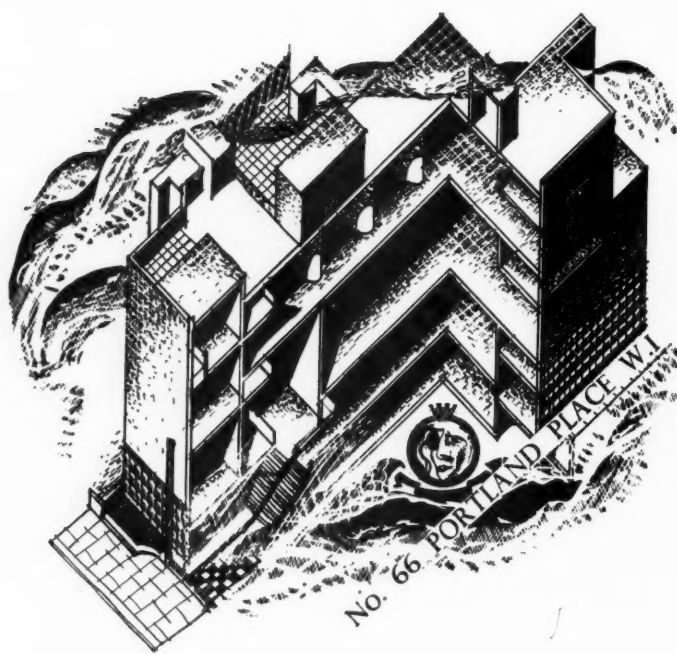
Since our founders' time, with their "one or two rules," many problems touching the practice of the art of architecture have of necessity been tackled, due to the changing spirit of the times, rules of conduct for the protection of the public, the control of examinations, competitions, contracts, etc., and at long last, the State registration of members of this growing family. At an early stage, our Benevolent Society was founded to help those who found the growing perplexities of modern practice, of wars and world depressions too heavy a burden to bear unaided. Space forbids me to do more than touch on the activities which those thirteen architects set on foot in 1834, but a full and very interesting account can be found in the *History of the R.I.B.A.*, just published under the editorship of Mr. J. A. Gotch.

It is but natural that with this growth of work and membership, our premises have grown as well. From the Thatched House Tavern we moved to Evan's Hotel in 1835, to 16 Grosvenor Street in 1837, and to 19 Conduit Street in 1859. Since 1859 the Conduit Street premises have been enlarged on many occasions, and today, as this number of THE ARCHITECTURAL REVIEW testifies, it could grow no larger, and new premises had to be secured.

We were fortunate to find on Lord Howard de Walden's estate, not only a splendid site, but a landlord who is sympathetic to the art which is the *raison d'être* of our being. As a member of the Premises Committee who advised on this site and as chairman of the new Premises Committee which had the task of working with our chosen architect, Mr. Grey Wornum, during the course of the erection of our new building, it is not for me to criticize either the one or the other. I should like, however, to put on record that Wornum's first task, owing to the financial uncertainty of the position of the £, was to cut down the cost of his design by half. Two storeys were omitted from the top, the site was reduced in size. Yet I think all will see that Wornum has retained, in all essential points, the masterly planning, the delicate detail and imagination of our needs which the assessors saw in his original competition drawings.

Some day we hope to add those upper storeys and then the R.I.B.A. may have room to house many of those societies who are working in fields connected with architecture. At present we have been able to house only the Registration Council, the Sculptors' Society and the Architects' Benevolent Society. This a dream which I have little doubt the next hundred years will see come true.

In the meantime I think, as a profession, we owe a profound debt of gratitude to those thirteen enthusiasts who met in the Thatched House Tavern in 1834.



Grey Wornum and his building

By Professor C. H. Reilly, F.R.I.B.A.

IF any of us were to set about in cold blood to design a new headquarters for our architectural world, the chill would, I think, very soon run to our feet. It would need tremendous courage to go on with a building which should mean so much and which would in any case have to meet in its every detail a thousand critical eyes. It clearly ought to be a building with dignity, but also a lovable one to which we should all return as to a home or club of which we are particularly fond. At the same time, the building should stand to the world at large as a pointer of the way architecture is taking. It must not be freakish, pointing down some by-path which may never be followed like the *Art Nouveau*, but on the other hand, it must not be a piece of as-you-were architecture, stillborn from the past. That would be the worst catastrophe of all. Supposing for a moment we had had to leave our friendly Wyatt-cum-Maple home in Conduit Street, with its curious mixture of eighteenth-century dignity and nineteenth-century commercialism, for a building all imitation Grinling Gibbons carving and Ionic columns, the

sort of thing popular only a very few years ago and on which great practices, if not permanent reputations, have been built up, how depressed and defrauded we should all feel! Yet the risk of something of that sort emerging from an ordinary competition held but three years since was considerable, so quickly do things move. Perhaps it was not so considerable when the competition was to be assessed by a jury on which sat Giles Scott, Charles Holden, Robert Atkinson and Percy Worthington. No provincial town hall or banking headquarters would be likely to succeed with them. Indeed, we all know they chose a scheme, the drawings of which suggested not only a building with a magnificent plan and still more magnificent section, but a building full of life and youth and happiness. Indeed, a good many of my older friends in the profession were not a little frightened. The home of the R.I.B.A., the mother or grandmother of allied societies all over the world, must not be permanently housed in a night club, good as that experience might be for it for a little while. It is indeed to the eternal credit of that jury that they

chose a building which must certainly have suggested to them that, however well he had solved the crossword puzzle part of the competition in fitting together the very varied needs of the institution, its author was still a young man of spirit.

We all know now what some of us knew previously, that Grey Wornum was such a man, indeed a man of very rare and delicate spirit, brave and tactful at the same time. Thinking of his completed building as we see it today in all its happiness, for that is the only single word, so it seems to me, to sum it up, who else is there in the profession who would have done as well for us? Who else would have sent the duller ones among us back to our provincial or Empire towns with the feeling that our occupation was a lively, vigorous art and not mainly a question of party wall awards, surveying and all the things on which we so largely live, that our methods of design were something better than the rules for the Orders, or of architecture on the comparative method? Who else at the same time would have given us a gentle suave exterior, reticent like the best trained boy from

Winchester, yet with occasional touches of fire in the sculpture and bronze work such as Harrow produces in her Byrons and Winston Churchills? Already we can all feel affection for this new building and walk to it down Portland Place, once a week or once a month as our case may be, with pleasant anticipations noticing its superiority to its contemporaries. Once inside we can enjoy ourselves feeling that we really belong to a lively community bent on making the world a jollier place in which to live, whether it turns out to be Socialist or Fascist, or merely remains in the haphazard state we know so well.

So much then for general impressions. A word, however, is still necessary before we start our tour of the building, for the methods of work of the man who has so bravely tackled this great task, for his methods have been different from those of most architects and have largely, I think, contributed to the result.

Like Ragnar Östberg with his Stockholm town hall, Wornum, to begin with, and for a considerable period, not only had his office on the site but surrounded himself there with a variety of craftsmen as well as draughtsmen. Chief among the former was Bainbridge Copnall, the vigorous young Rugby football playing sculptor whom he discovered at Liverpool when he visited the School of Architecture Exhibition. Very early Copnall made Wornum an inch scale model of the façades which could be pulled down and rebuilt, as it often was. In this, indeed, Wornum differed from Östberg who pulled down his actual tower when he did not like its outline against the sky. Instead of spending his client's money in that way, Wornum, so it seems to me, must have spent a large part of his commission before he received it in this invaluable experimenting, yet without at any time losing hold of his main ideas. The beautiful effect of cut and illuminated glass in the balustrade of the main stairs was, for instance, only arrived at after much trial and error, by Jan Jutta, the craftsman, and Wornum, the architect, working together in the same medieval way. Practical research into and tests of the numberless interesting new materials he has used were going on in this combined office and workshop all the time. Someone with more knowledge of the facts than I have must some day explain more fully Wornum's methods of work. I know they involved some craftsmen living-in in the strict sense of the term and all concerned lunching together daily, with occasional cocktail parties to celebrate stages in the work. It was obviously no ordinary architect's office any more than the resultant building is an ordinary architect's building. Wornum's methods were more like those of Sir Edwin Lutyens in his office in India, though

carried further in mutual help and happy conditions of work. Like Sir Edwin's, they produced in all who worked for him not only a fine enthusiasm, but an extraordinarily high level of craftsmanship both in spirited inventiveness and drawing and in actual beauty of execution. Every one down to the office boy must have loved working under such conditions, infused as they obviously were with Wornum's own gay and happy spirit. When I lunched there once I was particularly struck with two things: the first was that Mrs. Wornum presided at one end of the long table and added her own special note of gaiety and charm and the other that everyone, craftsmen and draughtsmen alike, called the great architect, that austere personage who generally pretends to be too busy to be seen or to be talked to by anyone, "Grey" to his face. It was like the "Lut" of Lutyens's office, though that was never used quite so openly but rather as a term of affection in the background. When the architect's Christian name is used by all in this friendly way, it is not too far-fetched perhaps to suggest that a building happily Pagan in the natural unaffectedness of its detail is likely to result. It certainly has here. Let us at last turn to the actual building and note some of these effects.

As one approaches the building one is conscious first, I think, of the austere simplicity of its general mass and shape, Fig. 16 and Plates ii, iii. There are no fussy projections, only the small crowning cornice which has, I suppose, made the public call it an Egyptian building. The plain stretches of beautifully cut and built ashlar are very impressive yet not overpowering. I think, or perhaps I should say I hope, one feels that the stone is merely a veneer to the steel frame in a way impossible in a most highly modelled building. In detail the shapes of the windows, the balustrades and architraves everywhere are, of course, traditional, but with tradition lightly referred to as the Swedes use it, not laboriously copied. I find the building quiet yet inviting, suggesting delights within. The great window to the Portland Place front is very important in this respect. It gives the whole building character. Without it no one would guess at the great halls within for exhibition and other purposes. On the competition drawings this big central window was gaily decorated with the zig-zig motive which runs throughout the interior. I am sorry this decoration has now been left out. After Woodford's rich bronze doors below with their fine splashes of modelled work and the elegant little gilt balustrade at the foot of the window, Plates ii, vi, vii, I would like to see a little gilt or pattern creeping up and re-

moving its rather factory-like bareness. However, it is a fine central feature and the fact that a floor crosses it should not worry anyone. The window is truthful to the main idea of the building as a great meeting house, which is much more important than being truthful to all subdivisions, private parts and closets. Indeed one cannot be both, and Wornum, having bravely stuck to his great window in spite of criticism, has wisely played up to it. The columns on either side, carrying James Woodford's attendant floating spirits, make a fine composition with it, a composition the apex of which is Copnall's figure of "Aspiring Architecture," a little too strong and primitive in my opinion both for Wornum's gentle architecture and Woodford's more sensuous sculpture down below, Plates i, ii. The building, however, reaches forward as well as gracefully touches the past. Copnall's work everywhere, both within the building and without, has extraordinary vitality and life. Whatever the future has in store one feels his work will not be denied. At the base of this main front there is a very happy arrangement of platforms giving scale and dignity and at night, by means of the first decently hidden floodlights I have come across, a means of turning the great white fields of Portland stone into glowing marble walls. That the whole building is then floodlit, 18, and not one small section at the expense of the rest, is only right in a home for architects, not tradesmen.

The Weymouth Street elevation, Plate iii and 17, is a beautifully balanced one in the relation of its solids to its voids. I feel sure many people will like it the better, though it is but the right complement to the front. That is the strength. Its long lines carry through the meaning of the great entrance and window. The balcony to the members' room, tying the tall windows together, and Copnall's fine range of figures, Plates iii, iv, v, very happily give the right continuous emphasis a flank calls for.

Both these elevations are highly sophisticated things as urban work which pays any attention to its neighbours and to our present civilization in a general way is bound to be. We are at a transition stage in everything. The past is ceasing to hold us and the future can only be seen in dim outlines. Wornum might have designed, and would probably have enjoyed doing so, an entirely modern building with no roots in the past at all. A similar building to represent architecture in most foreign countries today would no doubt be so. With us however and for such a conservative institution as the R.I.B.A., it would not be a truthful expression, or even an idealized expression, of the attitude of a large section, let alone a majority, of the

members to their work. The revolutionaries among us, though I thoroughly believe the future is theirs, are still a small minority. By the time the reaction has set in in the other countries we shall no doubt all be converted, including the great ground landlords and their agents. These latter cannot be entirely forgotten, as Wornum has found out. The R.I.B.A., too, with its traditional attitude to such folk, to its friends of the Royal Academy and to what it considers good form generally, is not really as free to express itself in a new way as a new vigorous single class institution like the B.B.C.

In the interior, of course, it is a different matter. There the architect has felt himself fancy free. The four great black fluted marble piers, which rise so superbly round his great stair and hold the interior together, Plates xv, xvi, and 20, have neither base nor capital and nothing like them could be discovered in Architecture on the Comparative Method. It is this stair that entrances me. It is broad and dignified with fine vistas down into the foyer of the Henry Jarvis Memorial Hall, Plate xiv, and up to the great silver barred window—here with its glass enriched with a lively pattern—of the main hall. But it is no merely monumental stair leading to an over-upholstered council chamber and mayor's parlour. It is one which makes even an old fellow like myself feel inclined to walk up lightly on his toes full of expectation. This is particularly so at night when the glass of the silver and glass balustrade is lit up and the zig-zag pattern of cut green lines, echoing the prevailing pattern, appears as by magic, Plate xiv. One regrets the interpolation in this of the coats of arms of the Dominions with their realistic women or kangaroo supporters. They bring one to earth a little, to the competition town hall or to the heraldry of Sir Herbert Baker. The R.I.B.A., of course, cannot forget the Empire. Most people fortunately can and will here. It is but a tiny point. The same beautiful balustrade appears in curved bays between the piers on the great landing and there is a lesser one higher up, Plate xix, over which one gets a magnificent view of the stair and its attendant halls as one looks down, Plate xvi.

The general effect of the stair and the vistas into the great halls is that the building is immensely bigger inside than one expected from the exterior. That is a great tribute not only to the planning but to the general scale of the design. The main walls everywhere are plain and unfussed and greyish in hue. They sink back. The entrance hall and stair landings are wide, for instance, but seem wider, Plate viii. There is a great feeling of spaciousness in

what, after all, is not a very large building. As one enters complicated things like clerks and typists' offices are all hidden away. One only sees wide spaces and an enquiry counter and a few fine dark doors set deep in the grey walls. These lead to Sir Ian MacAlister's private room and to those of his chief officials. At last the humble member will be able to walk in upon them. That may or may not be a good point in planning, but the members will certainly like it.

The Henry Jarvis Memorial Hall, in the basement, Plate xi, but running up well above the ground in height, is a comfortable apartment lined in pleasant brown woods of varying shades and with seats to correspond, each, I notice, with its independent supply of hot air underneath to add to the eloquence of the ordinary member. The room is carefully detailed, especially the rostrum and pulpits on either side, and has a large sliding screen at the back with a brave decoration by Copnall upon it, where among the buildings of the Empire, or of the world, it hardly matters which, the Liverpool School of Architecture appears. That, of course, warms my heart, but nevertheless, I do not feel this room, comfortable as it is, and clever as is the arrangement by which it can be increased in size, is Wornum's best effort. That, I think, is the great hall called after the architect of His Majesty's Theatre, Mr. Henry L. Florence, whose great friend Mr. H. S. E. Vanderpant made a large donation in his memory.

Needless to say, this hall is not at all like that overloaded structure. It is clean and light and elegant to the last degree with delightful curtains which, combining with Portland stone linings to the window piers, give it a lovely colour scheme. Plates xvii, xviii, 25 and 26. It is surprising to find a room with so lofty a central nave and those rich aisles and to realize that it is not at the top of the building. Steel has certainly done its duty here in making possible this columnless interior. The invention of Wornum and Copnall in the patterning of piers is one of those happy touches in which the building abounds. A member of the Swedish legation with whom I was examining them, turned to me and said: "England has at last discovered Sweden." There is a little truth in the remark. What fools we should be if there was not!—but it did not apply here in particular. Copnall's full size cartoons have been used by ordinary masons and with a charming naivety. But I must not be led away into detail. That is being dealt with by a very sympathetic and skilled hand. This great hall with its nave lit by white light and its aisles lit by great glass bubbles of yellow light sunk in their ceilings, with its finely textured and decorated walls and floor,

is a place for elegant clothes, for wit and controlled laughter. I am told it will be used mainly for examinations in spite, too, of its sprung floor for dancing. If examinations are really held there and they are in the arts of design, as all architectural ones should be, I am sure the standard of the results will rise. In so lofty and happy an apartment the mind is bound to expand. What more could one say in praise of any piece of architecture?

I have left myself no space for the Aston Webb room with its cream leather walls, Plate xxi, for the dignified reception room, 21, on the main front with its occasional notes of black, its magnificently panelled doors, Plate xx, and its windows very cleverly running up to the ceiling so as to hide the fact that one of them runs up beyond it. I can only mention, too, the comfortable little Council Room, Plate xxv, on the top floor with its fine, but nevertheless Empire, woods, where we can all whisper to one another from our balanced pews and yet be heard, and the long club room with its pleasant decorations and furnishings, with which I believe the architect's wife has had much to do. I cannot leave off, however, without saying that, in my opinion, the Library is the second most interesting apartment in the building. Plate xxi, B. One approaches it rightly by a separate stair. The main staircase, with its suggestion of leisure, happily and elegantly spent, ends at the level of the great hall. To the Library which exists for research and hard work one starts afresh by a new stair. It is the right approach. When one finds it too one finds a clean laboratory-like apartment in which the only untidy things are our old books. Some day, I hope, they will all be given shiny linen covers to go with the fine clean surfaces of the metal bookcases. The new Library is a light airy laboratory by day or night with open access to the books where real work can be done. Its arrangements, which deserve a separate article, are, like so many other good things in this building, the result of the architect working harmoniously with, instead of dictating to, the expert, in this case Mr. Edward Carter, the librarian.

Finally, as the building will be largely, if not mainly, used at night, its artificial lighting has rightly been considered as part of its architecture. Here again the expert—Mr. Waldo Maitland—has worked with the architect from a very early stage and with results which will travel far beyond this building. If there is one particular aspect of Wornum's work one would choose for a final encomium, it is the way in which, without any cinema-like over-emphasis, he has yet so lit his building as to infuse it still further with his own happy personality.

On November 8 last, H.M. the King, accompanied by H.M. the Queen, opened the new R.I.B.A. building at No. 66 Portland Place, London. The photograph was taken in the Henry Florence Memorial Hall during the King's reply to the address delivered by Sir Giles Gilbert Scott, President of the Institute. The King congratulated the Institute on celebrating its centenary and said: "In an age when millions of men and women spend their lives in a world of streets, the shaping of these calls for thought, skill, and imagination. Every building, whether it be a cathedral or a factory, a shop or a city hall, forms part of a prospect on which many eyes will rest; and the designer of the humblest dwelling has a duty, not only to those who live in it, but to those who pass by."

"The provision of better homes for very many of my people is an urgent social need in which the Institute has taken a deep interest. The subject is one for experts with wide knowledge and a broad outlook."

"Your members have also given consideration to the problems raised by the rapid spread of building along new



roads and in country places of special beauty. To focus the collective thought of the profession on questions such as these is one of the many services rendered by the Institute.

"The Royal Institute has now completed a century of useful work. The enterprise of its members in providing this new centre for its activities shows that they are preparing for still greater responsibilities and greater successes in the future. I warmly congratulate the architect who designed this beautiful building, which I now have much pleasure in declaring open."



PRESIDENT 1934: SIR GILES GILBERT SCOTT, R.A.

Assessors for the Competition—

Sir Giles Gilbert Scott, R.A.
H. V. Lanchester
Charles Holden
Robert Atkinson
Dr. Percy Worthington

The Competition was won by
G. Grey Wornum in May, 1932.

Members of the Building Committee

Sir Giles Gilbert Scott, R.A. (President)
Maurice E. Webb (Chairman)
Henry M. Fletcher (the Hon. Secretary)
Herbert S. Buckland
H. S. Goodhart-Rendel
Lt.-Col. P. A. Hopkins, O.B.E.
C. H. James
Sydney D. Kitson, F.S.A.
J. Alan Slater
L. Sylvester Sullivan
Sir Raymond Unwin

Ground Landlord of No. 66 Portland Place

Lord Howard de Walden

195

Architect: G. Grey Wornum

Consultants and Artists

Structural Engineers:

R. T. James
P. C. G. Hausser
Sydney A. Paine
Waldo Maitland
Hope Bagenal

Quantity Surveyor:

Lighting Consultant:

Acoustic Consultant:

Chief Architectural

Assistant:

The Builder:

Heating and Ventilating

Consultant:

Clerk of Works:

General Foreman:

Sculptors:

James Young
Leonard Horner

Walter W. Nobbs
R. C. Long
Joseph Pile
Bainbridge Copnall
James Woodford
Denis Dunlop
Morris Wiedman
Raymond McGrath
Keith Murray
W. P. Belk
Miriam Wornum
Jan Juta

Designers:

In this Issue

The cover was designed by William Edmiston.

The headpieces to the articles were designed by R. Myerscough Walker. The buildings in the headpiece on page 190 were drawn by John Pinckheard.

The photographs of the building were taken by M. O. Dell and H. L. Wainwright, the official photographers of THE ARCHITECTURAL REVIEW.

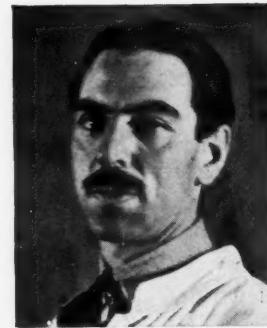
excepting Plates viii, A; x, B; xi, C; xiv, B; xix, B; xx, B; xxv, C; and figs. 16, 21, 25, 38, 40, 44, 46, 47, 49, 51, 55.

We should also like to acknowledge the help of Mr. Eric L. Bird, Secretary to the Public Relations Committee of the R.I.B.A.

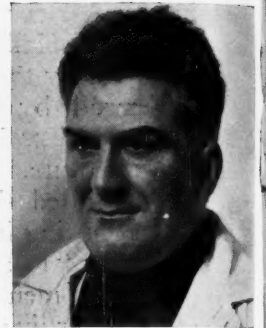


2

2. An incised sculpture by Bainbridge Copnall on the wall of the Henry Florence Memorial Hall, depicting Maurice Webb (in silk hat), Chairman of the New Building Committee, and the architect, G. Grey Wornum (with monocle), deep in conversation. Above them is Ragnar Ösberg. 3. Bainbridge Copnall, Sculptor. 4. James Woodford, Sculptor. 5. Jan Juta, Painter and decorative designer. 6. Denis Dunlop, Sculptor. 7. Waldo Maitland, Lighting Consultant. 8. R. T. James, of R. T. James and Partners, Structural Engineers. 9. Miriam Wornum, responsible for much of the colour designing. 10. R. C. Long, Clerk of Works. 11. James Young, Chief Architectural Assistant. 12. Walter W. Nobbs, Heating and Ventilating Consultant. 13. Leonard Horner, of Ashby and Horner, General Contractors. 14. Joseph Pile, General Foreman.



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5



6



7



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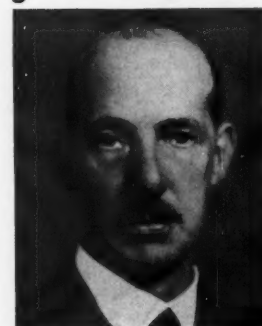
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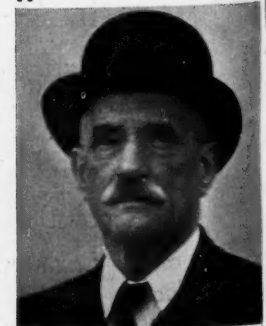
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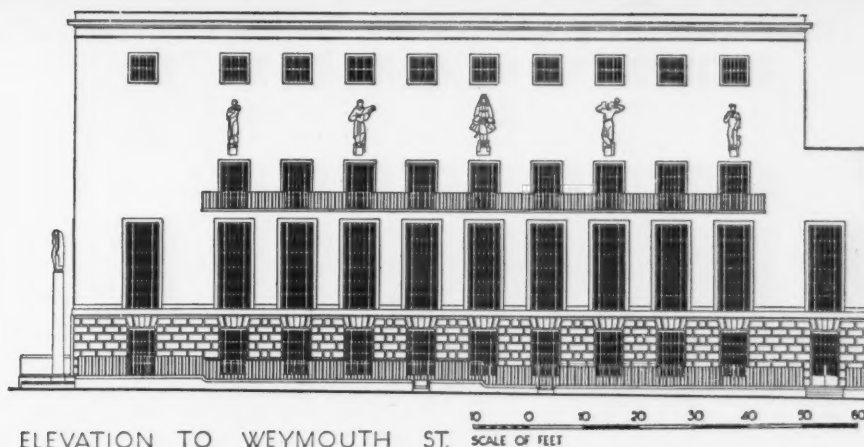
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14



16



ELEVATION TO WEYMOUTH ST.

17



15

15. Sir Giles Gilbert Scott, President of the R.I.B.A., paid his first official visit to the building just before Christmas last year. He is seen here, on the left, discussing a blue print with the architect. 16. The building from the south-west. The site of No. 67 was included in the original competition designs, but the R.I.B.A. subsequently decided to reduce the cost of the new building, confining it to No. 66, Portland Place. Some interesting measurements give an idea of the scale. The total height of the building is 70 ft. and that of the great window 35 ft. The decorative pylons, with the figures, reach a level of 28 ft., and the great bronze doors are 12 ft. 6 in. high. 17. The elevation to Weymouth Street.



18

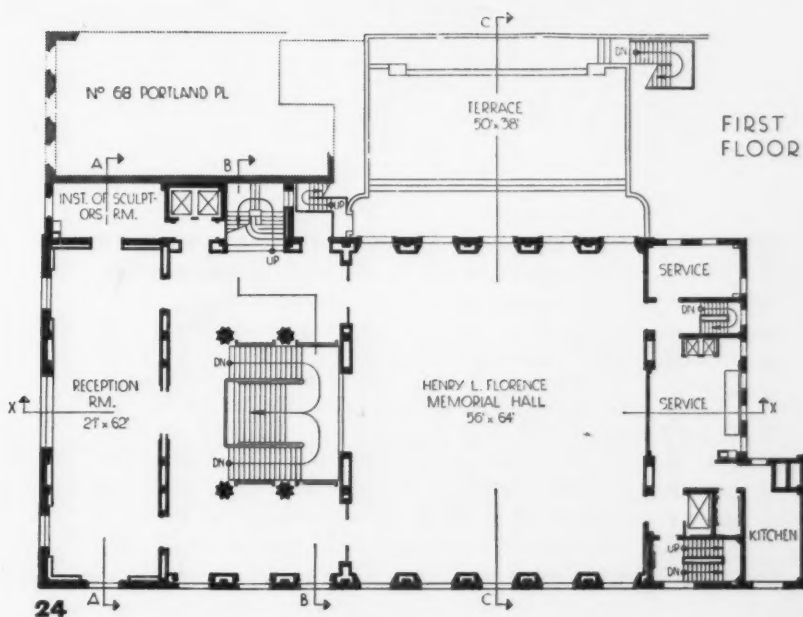
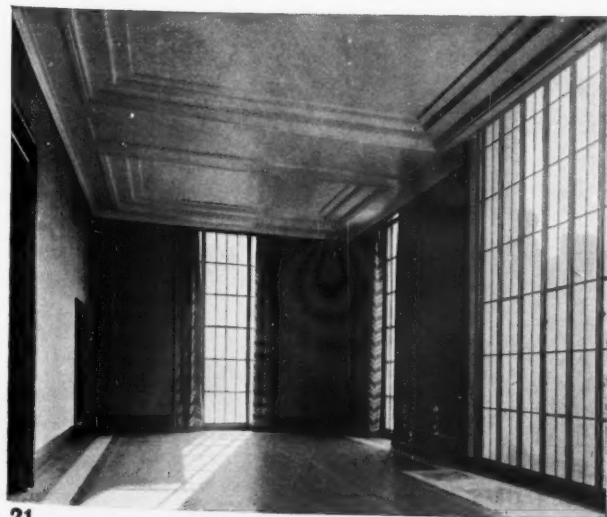
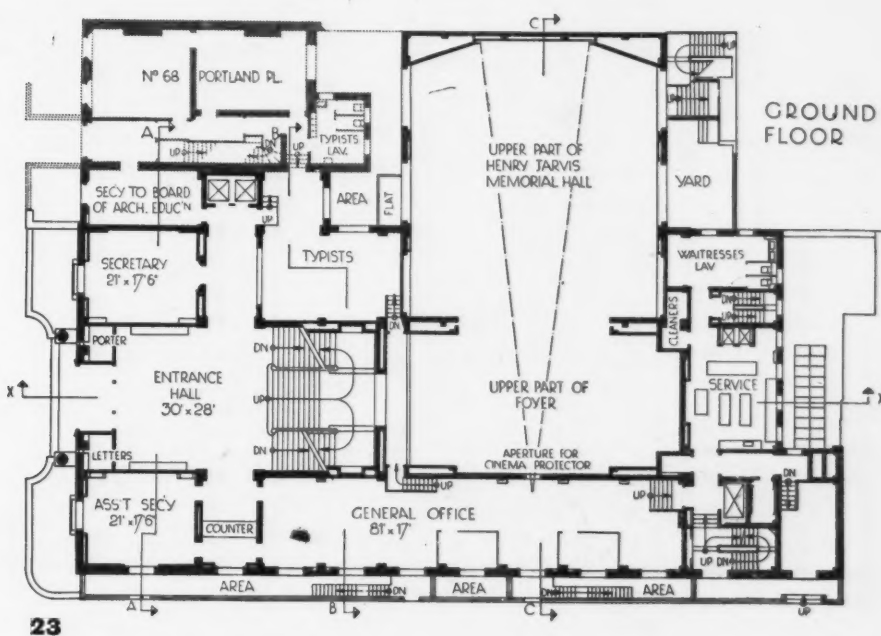
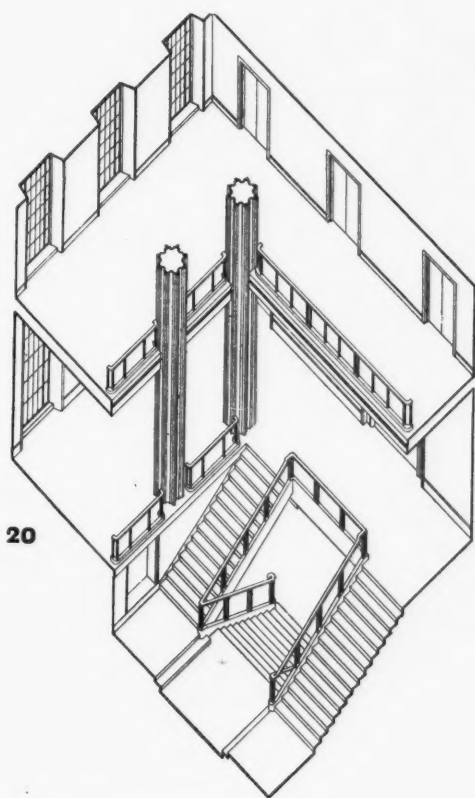
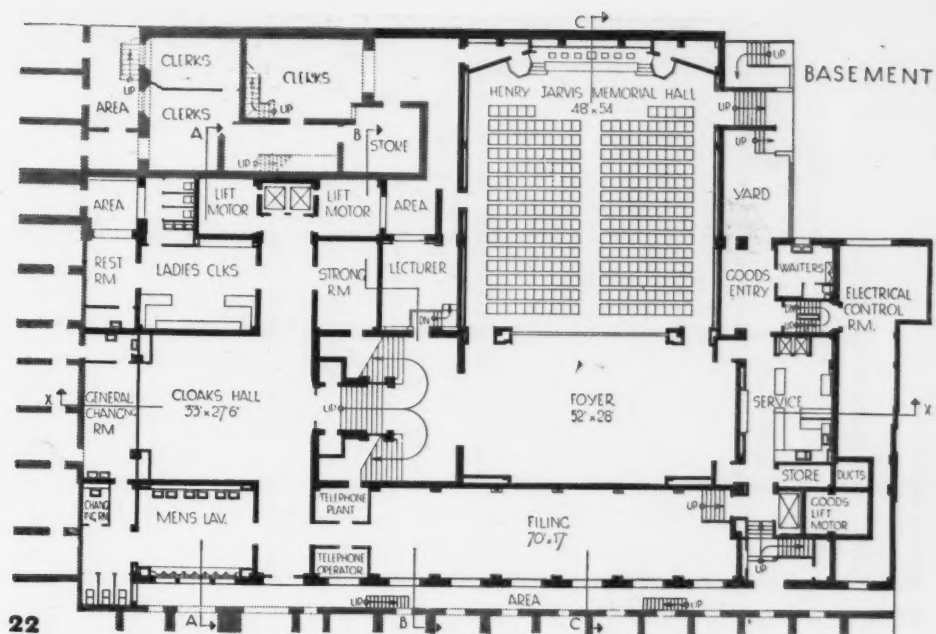


19

18. A night view of the Portland Place façade. The exterior illuminations were designed by Waldo Maitland and are rather different from the usual "flood-lighting." The effect of the four projector units of 300 watts, beneath flat glass slabs set in the stone surround which replaces the basement area, is to give shadow value to the whole façade. 19. The elevation of the Portland Place front. The house immediately on the left is being temporarily retained. 20. An axonometric drawing of the staircase well and entrance hall. 21. The Reception Room on the first floor. The walls are covered in cellulosed cork, the floor is of teak, with a marble surround, and the lighting is by four torchères flooding the ceiling. 22. The basement plan. 23. The ground floor plan. 24. The first floor plan.

198

21



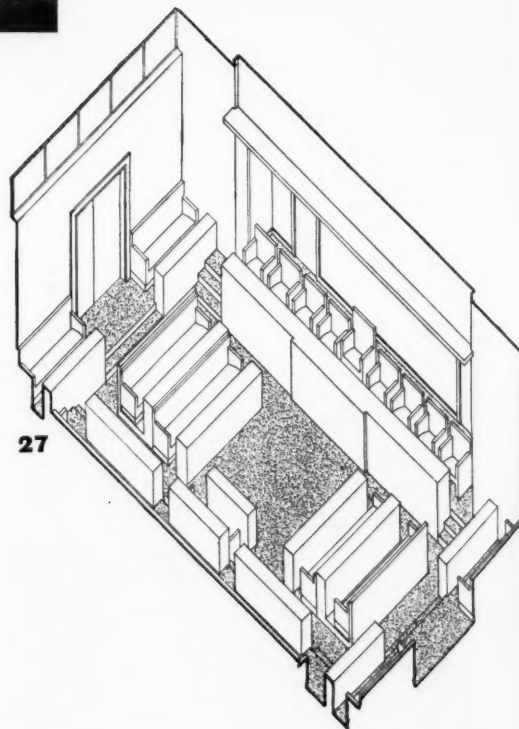


25



26

25. The Henry Florence Memorial Hall, looking towards the great glass screen, on the left of which is one of the entrance doors. The piers between the windows are carved in low relief to represent "Man and his building through the ages." The designs for this sculpture were by Bainbridge Copnall, and were carried out by stone-masons from his full sized cartoons. 26. The Henry Florence Memorial Hall, looking towards the screen carved in Quebec pine from clay models by Denis Dunlop. The doors on either side lead to the kitchens and service. The windows on the right overlook Weymouth Street. 27. An axonometric view of the Council Room.



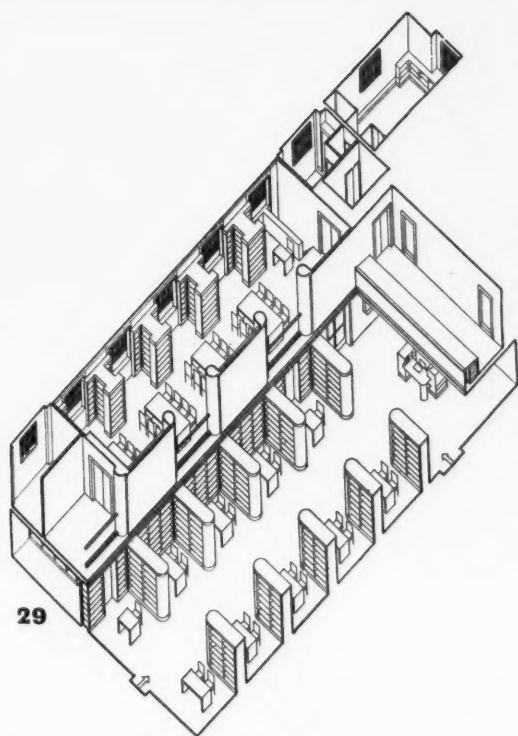
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28. colour by M. and are co old n stand Libr floor four

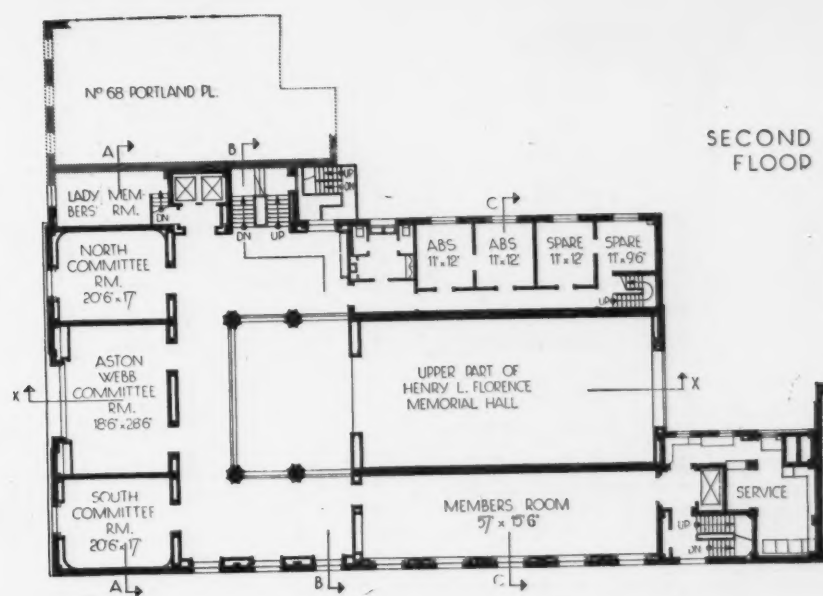


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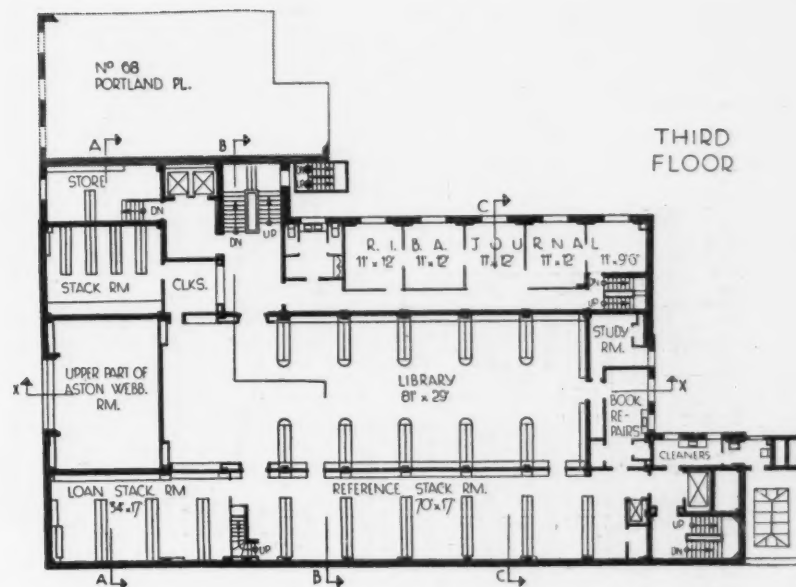


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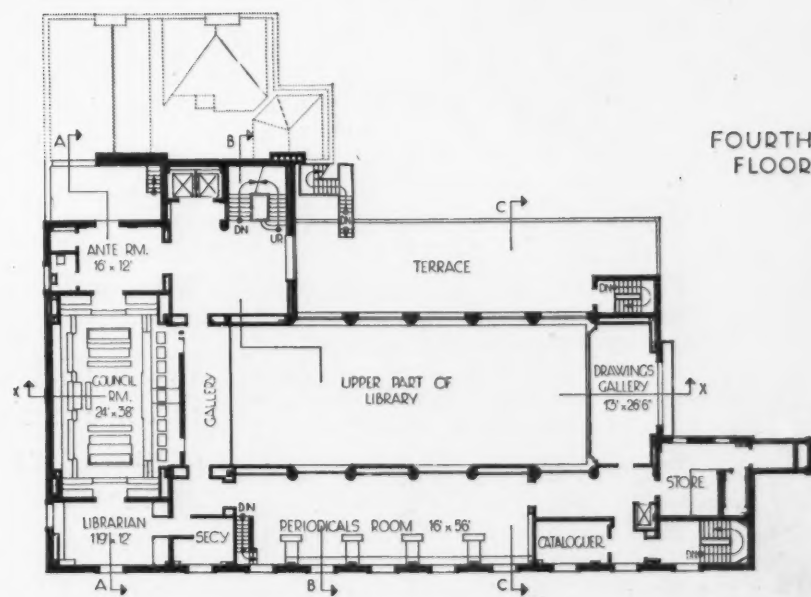
28. The Members' Room on the second floor. The colour scheme was designed and the fabrics chosen by Miriam Wornum. The colouring is beige, brown and soft pink, and the deep easy chairs and settees are covered in horizontally striped material, green and old rose on a pastel ground. Lighting is by floor standards. 29. An axonometric view of the Main Library and Periodical galleries. 30. The second floor plan. 31. The third floor plan. 32. The fourth floor plan.



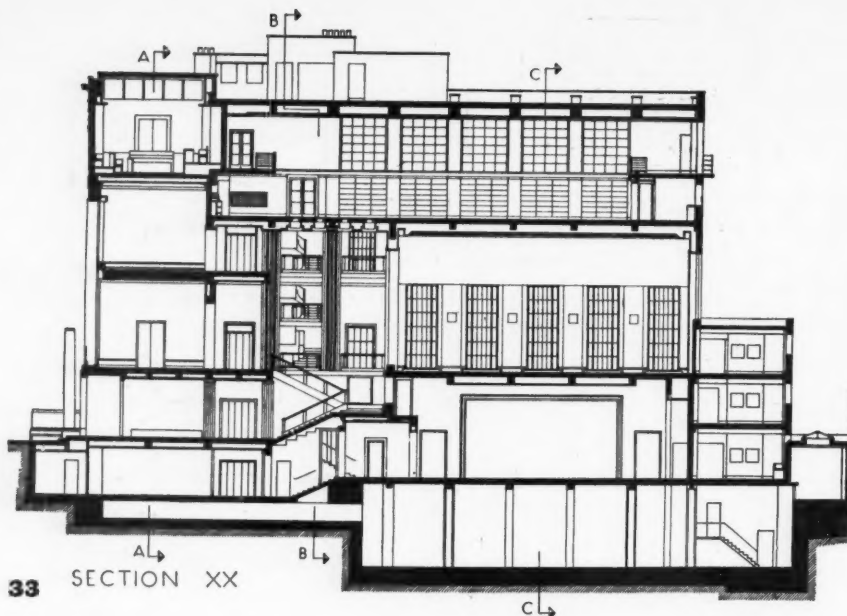
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31

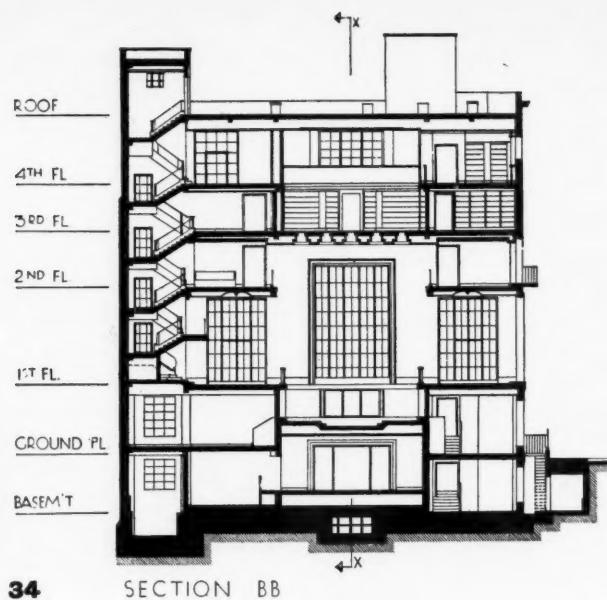


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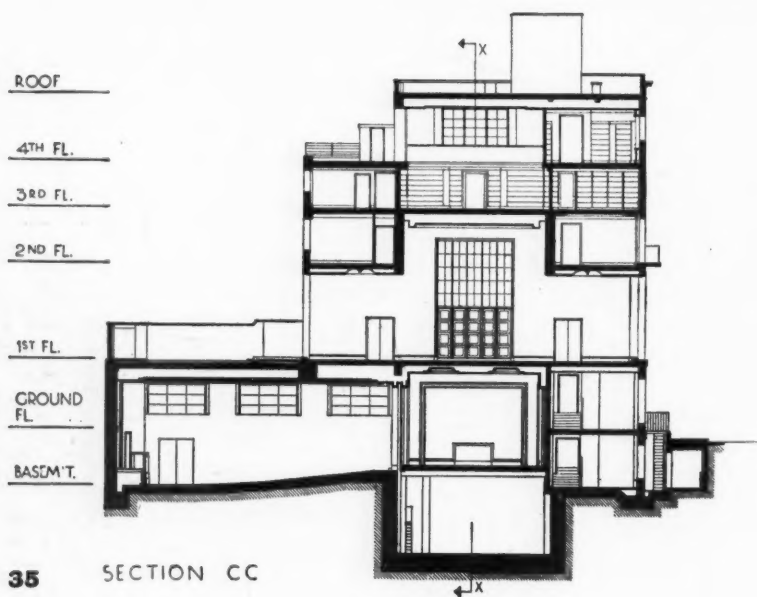
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SECTION XX



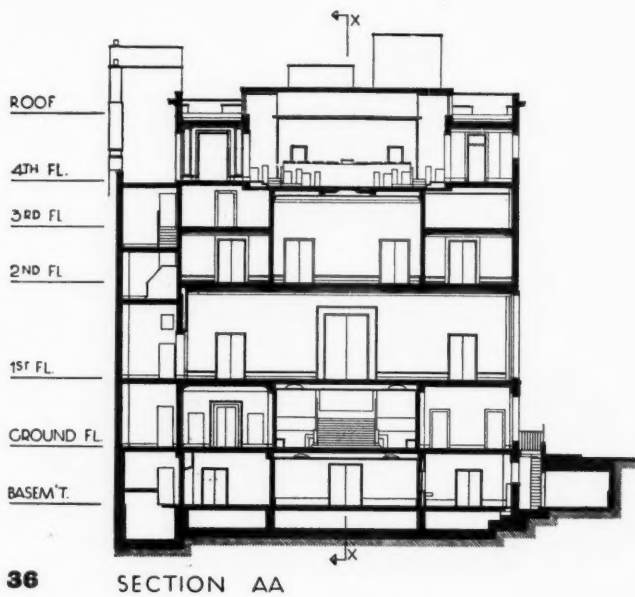
34

SECTION BB



35

SECTION CC



36

SECTION AA

10 0 10 20 30 40 50 60 70 80 90 100 110 120
SCALE OF FEET

33. The section on the main axis through the Portland Place entrance, main staircase, Henry Florence Memorial Hall, the Foyer and the Library. 34. A cross section showing the main staircase hall and the large glazed screens of the Henry Florence Memorial Hall, in which is shown the duct, below the basement floor, carrying the services from the heating chamber to the front of the building. 35. A cross-section showing the Henry Jarvis Memorial Hall and the Foyer; the disappearing wall slides down the side of the sub-basement. The two large girders supporting the Library, over the Henry Florence Memorial Hall, are shown in the thickened portions of the section. 36. A cross-section through the front part of the building (the Council Room, Aston Webb Committee Room, Reception Room and Entrance Hall). This section shows the clerestory lighting of the Council Room.

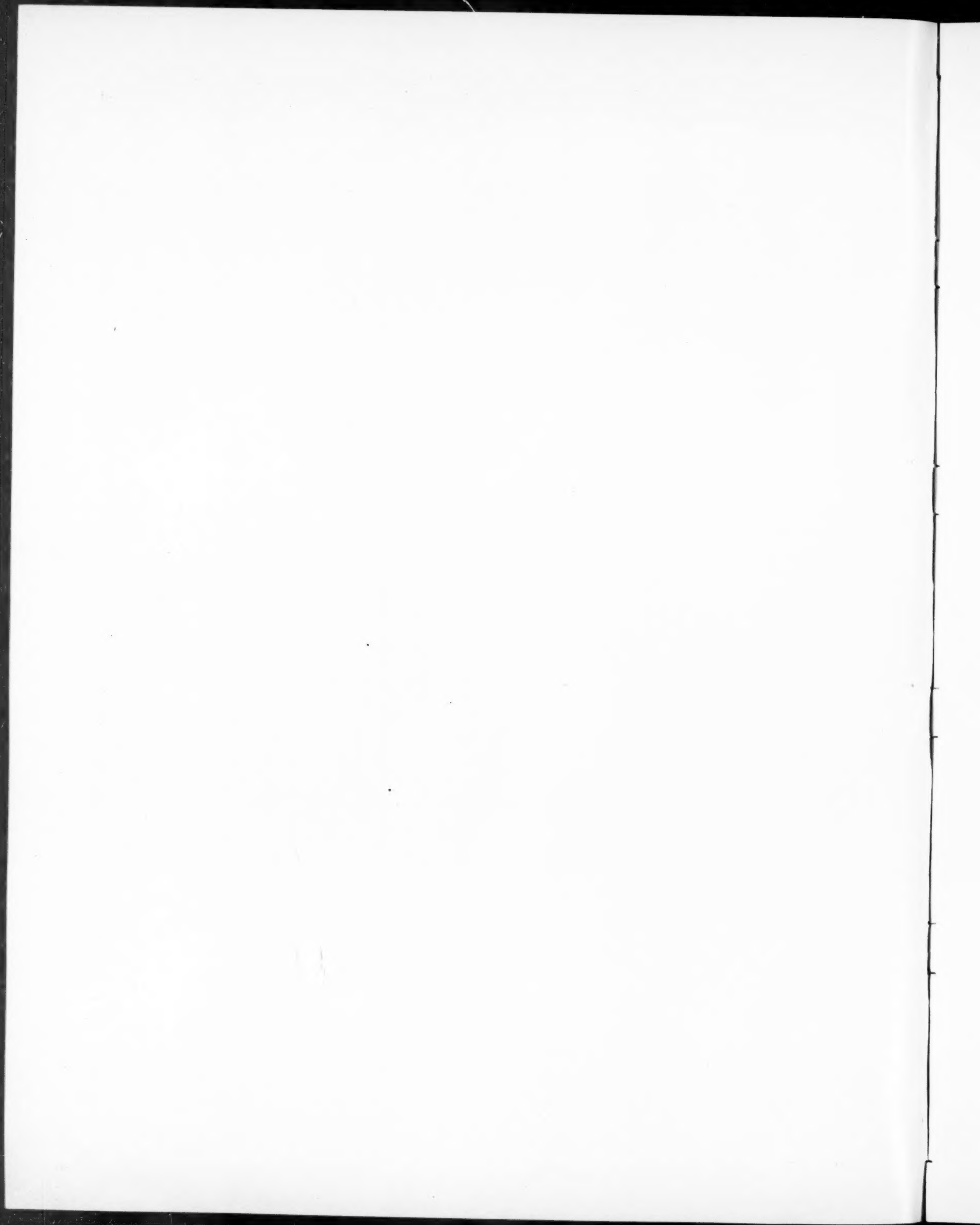
When looking at the plates which follow, the reader is asked to imagine that he is behind a movie camera mounted on a truck which is making a photographic record of the building. There are, of course, gaps, but the main public portions of the building are dealt with fairly thoroughly in a sequence of shots which lead from one to another. Read as a consecutive series rather than as isolated shots, they should give something of the effect of a film, so that those who have not seen the building can get a reasonably accurate idea both of the different parts and the relation of each part to the other.—ED.

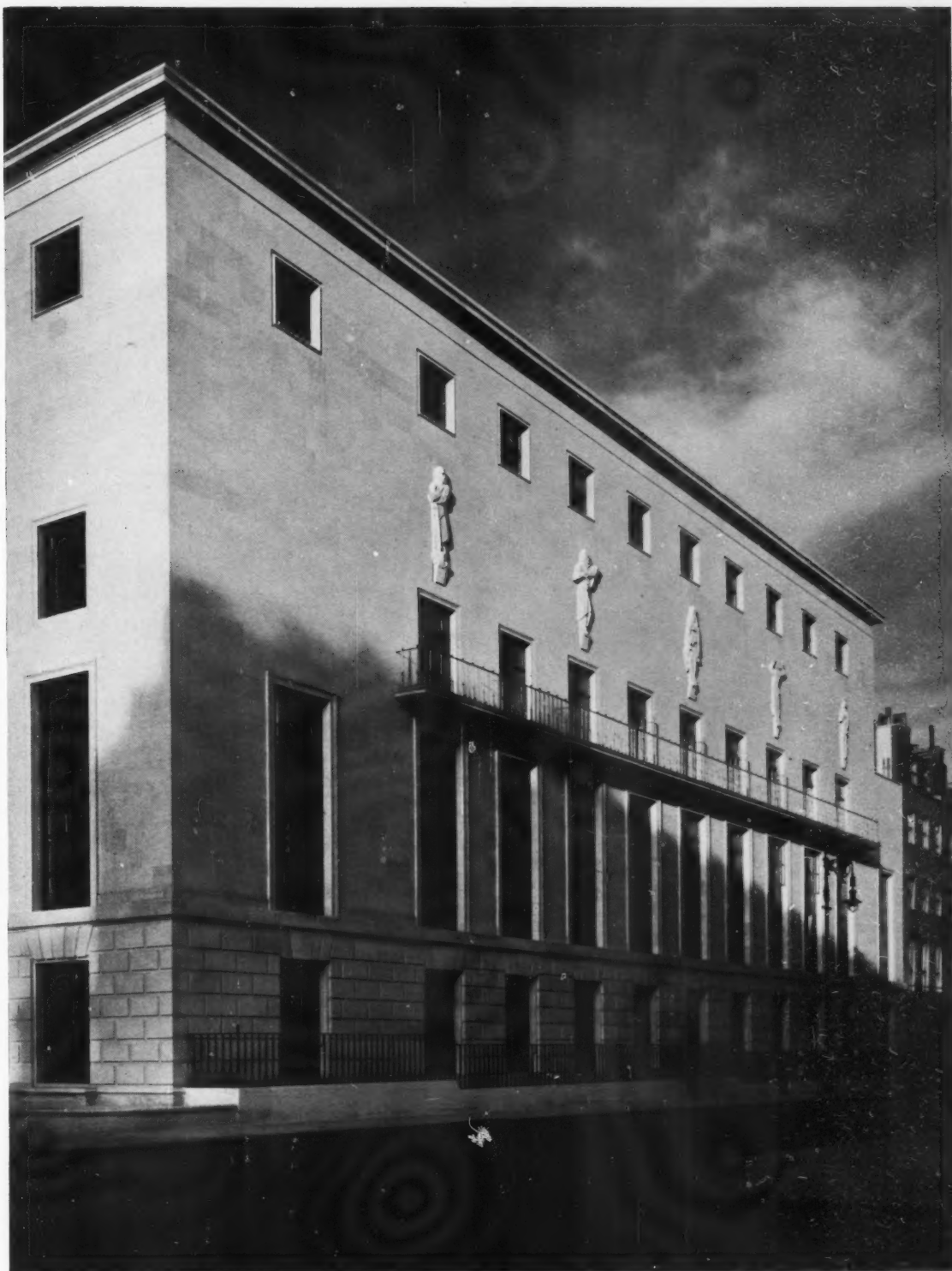


The camera approaches down Portland Place. The main front of the new building for the Royal Institute of British Architects. The building is steel framed and the exterior is finished in Portland stone. The sculptures are also executed in this material.

PLATE II

December 1934



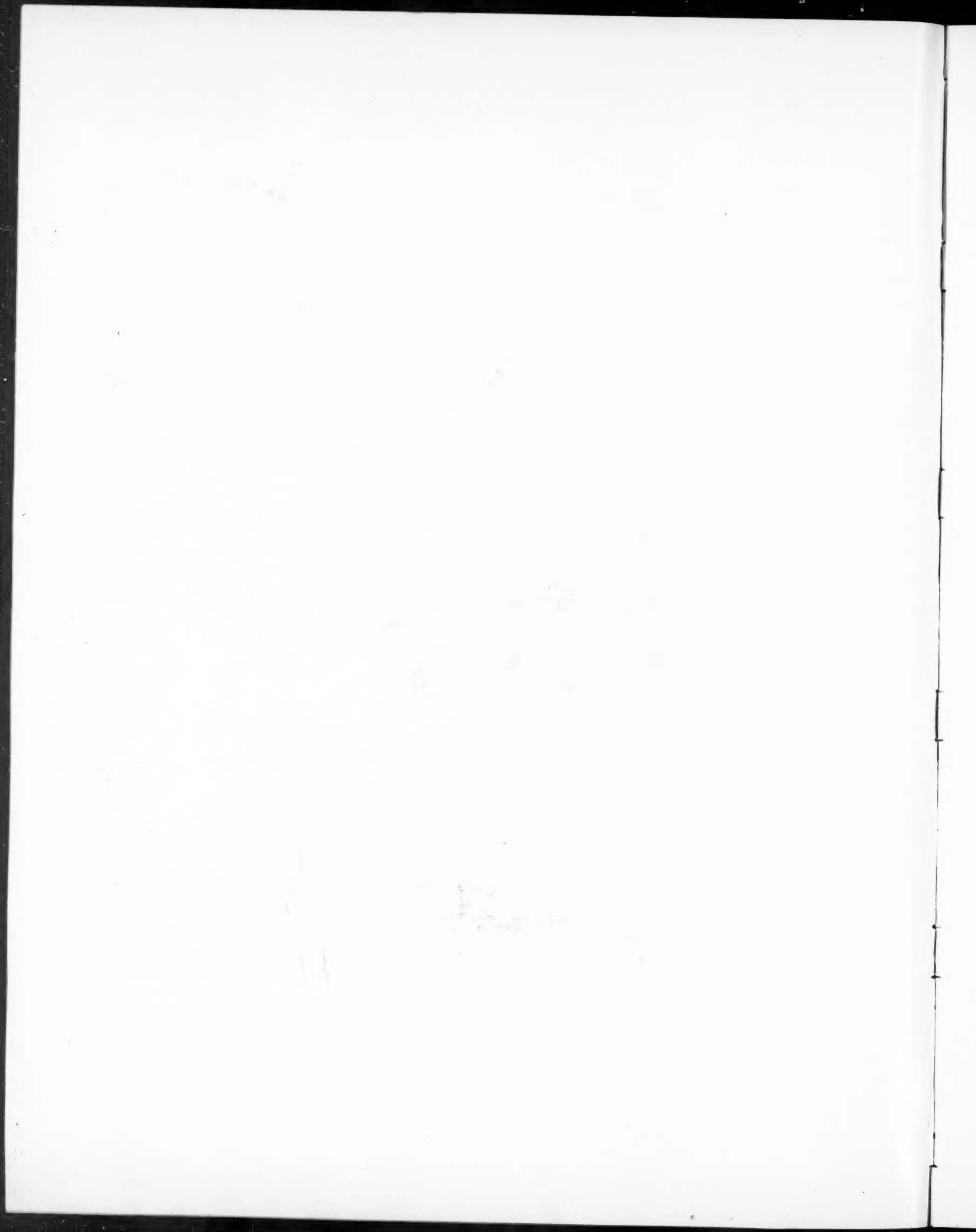


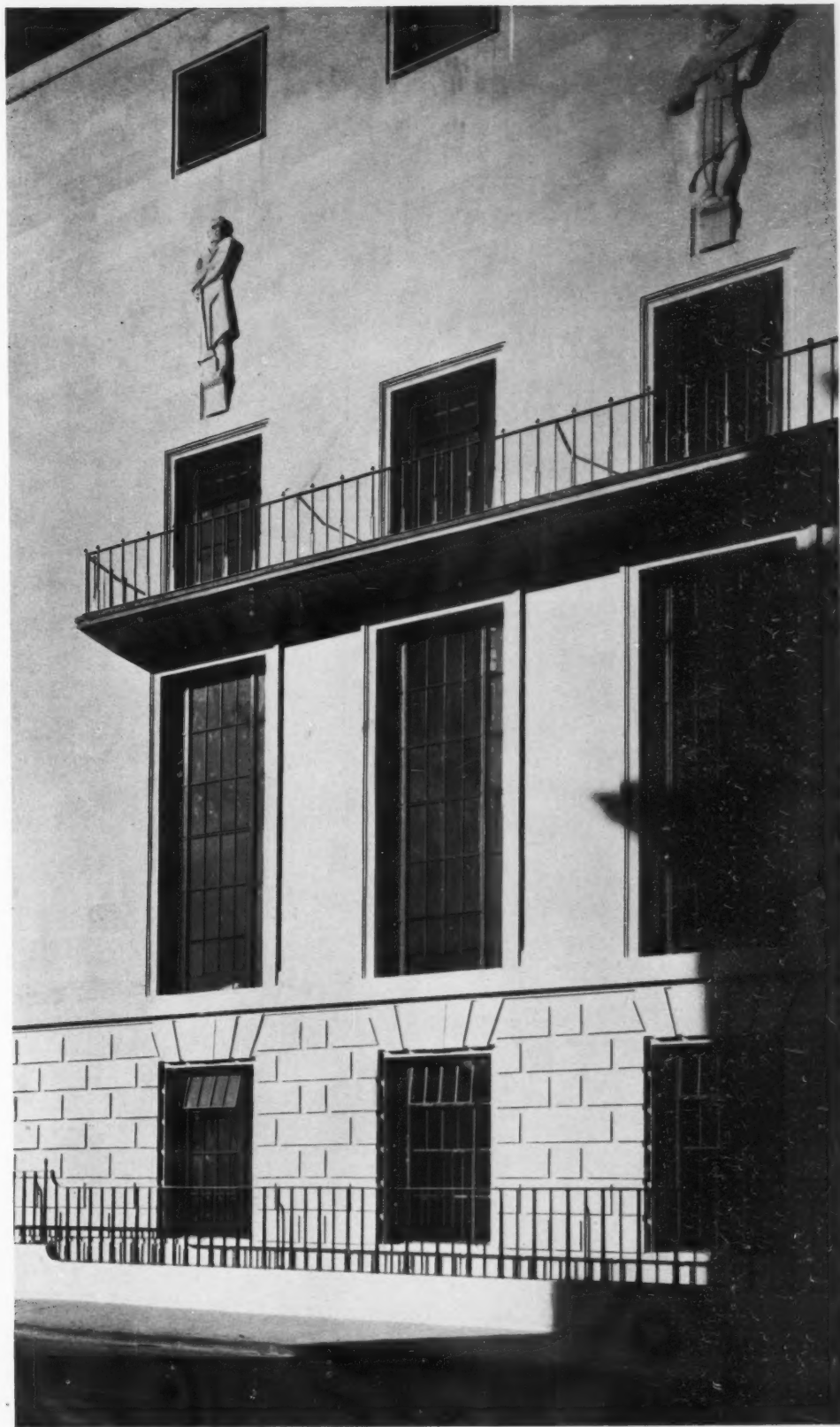
The camera swings round to the elevation in Weymouth Street. The five relief figures by Bainbridge Copnall represent in the centre, Sir Christopher Wren, typifying the Architect, flanked by the Painter and the Sculptor, and at the ends the Mechanic and the Artisan.

PLATE III

December 1934





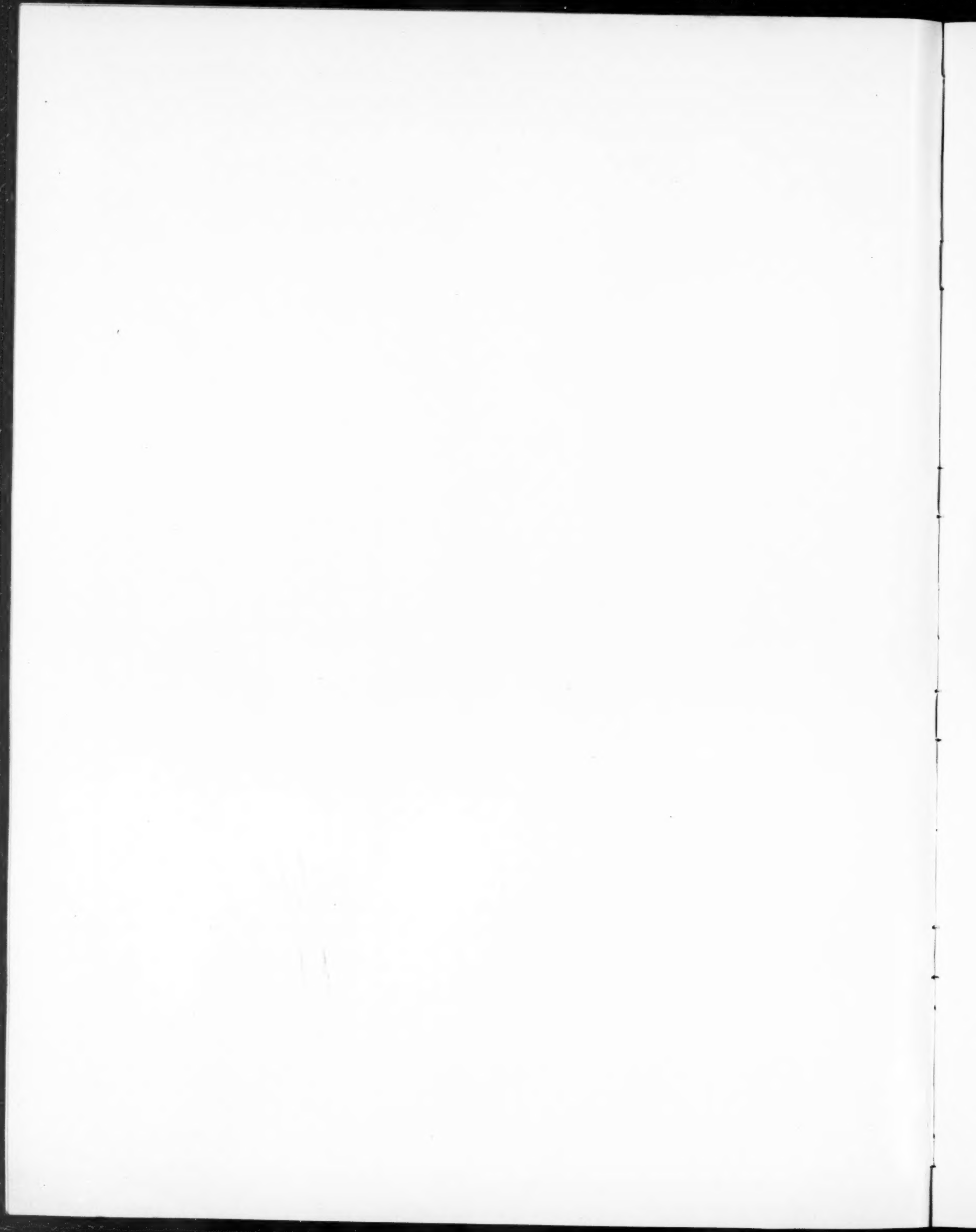


A close-up in Weymouth Street, showing the fenestration and balcony arrangements on this front. The windows are of steel, painted dark green, and the balcony and area railings are of wrought iron, painted bronze.

PLATE iv

December 1934





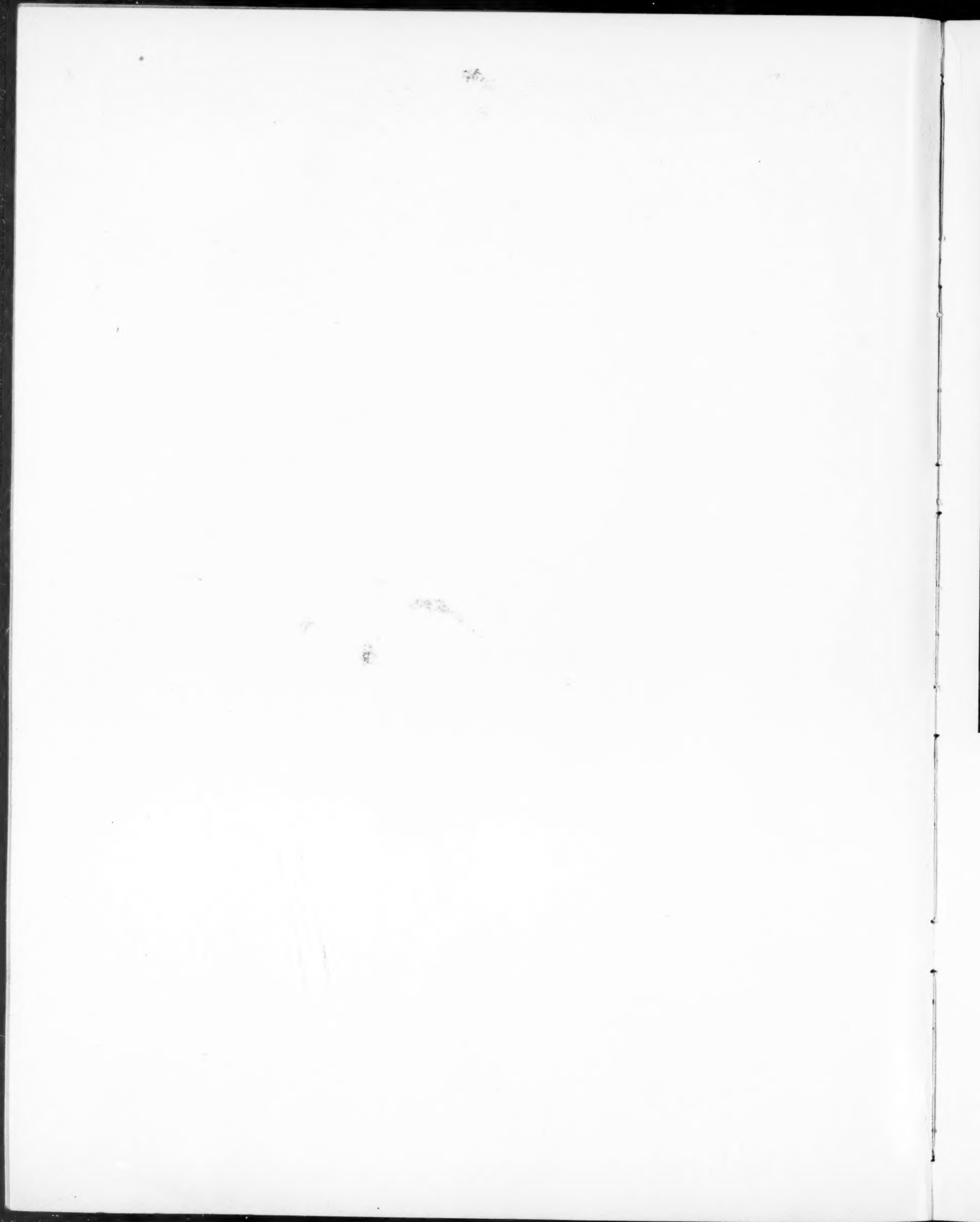


The upper part of the Weymouth Street façade. The relief sculptures represent the Artisan, the Painter and the Architect. Sir Christopher Wren is nearest to the camera.

PLATE v

December 1934





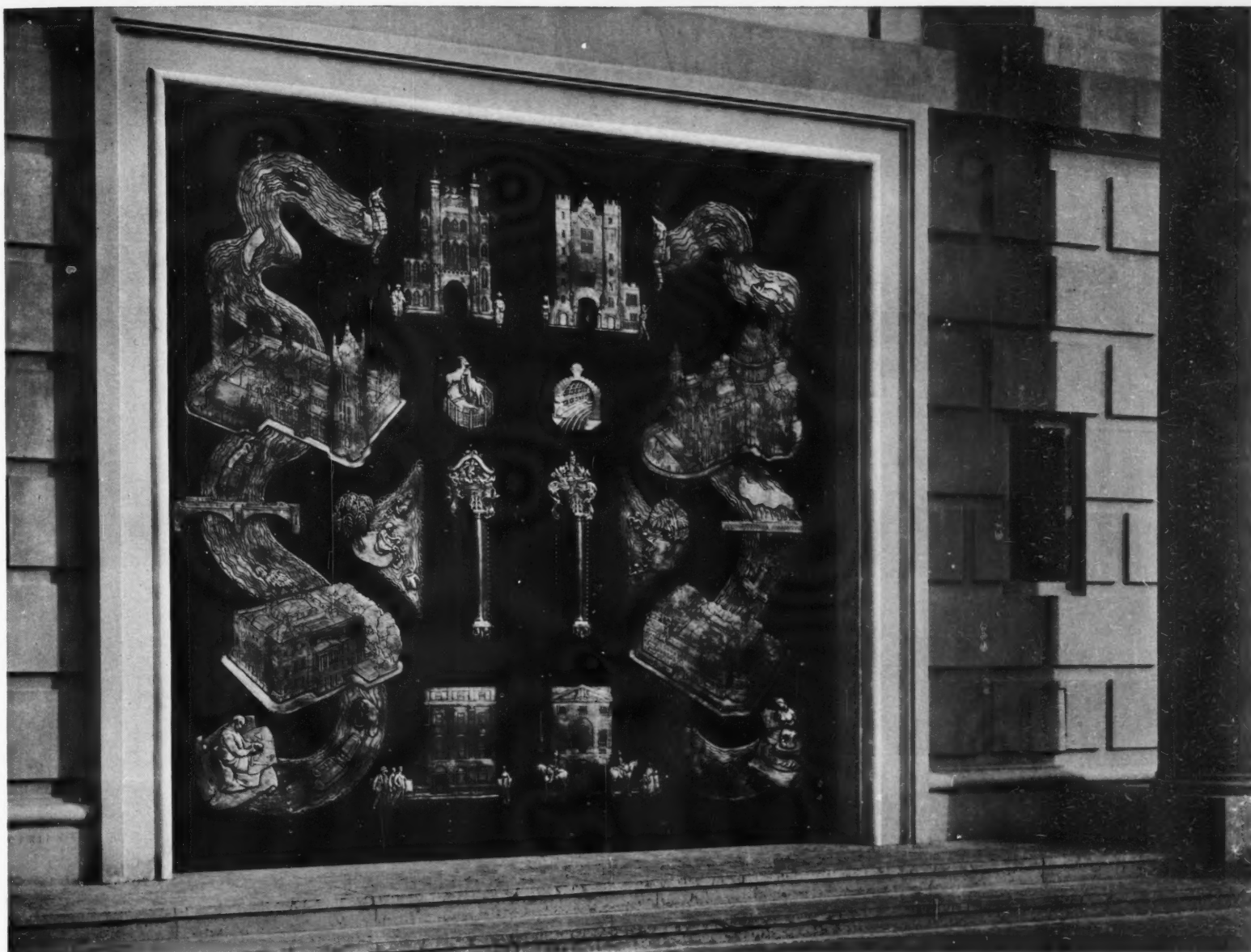


Return to the main entrance. The bronze entrance doors and columns on the Portland Place front. Above the doors are bronze railings, bearing the lions of the R.I.B.A. badge designed by Seton White.

PLATE VI

December 1934





The camera approaches the main entrance. A close-up of the bronze doors, modelled by James Woodford. These doors depict "London's river and its buildings," which include God's House (St. Paul's Cathedral), a Royal House (St. James's Palace), the Rich Man's House (Stafford House), the Poor Man's House (an L.C.C. Tenement), the Soldier's House (the Horse Guards), the City of London's House (the Guildhall), the Houses of Parliament, the old R.I.B.A. building, a tube station and the Zoo. Waterloo Bridge (Rennie's) and Charing Cross Bridge span the river. The handles bear the arms of the Borough of St. Marylebone and of Lord Howard de Walden. The drawings for these buildings were prepared by J. D. M. Harvey. The letter-box seen on the right bears the figure of Mercury, and is the work of Seton White.





A



B

A. Having pushed through the bronze doors into the entrance hall, the camera swings about and takes a shot looking back towards the entrance. There are four inner doors, of clear plate glass in silver bronze frames. The staircase newel is on the right.

B. A right-angle shot across the hall shows the position of the lifts, whose doors are seen at the end. The walls are lined with polished Perrycot stone, and the floor is of pale yellow pre-cast terrazzo slabs, separated by light brass strips which allow for expansion. The stairs go up to the main reception rooms, and down to the Henry Jarvis Memorial Hall in the basement, whither we propose to go first.

PLATE viii

December 1934







A close-up of the cornice treatment in the entrance hall. The panel, containing the names of Past Presidents, incised in the polished Perrycot stone, is on the south side of the hall. On the north side are the names of the Royal Gold Medallists. The lettering is by Percy Smith.

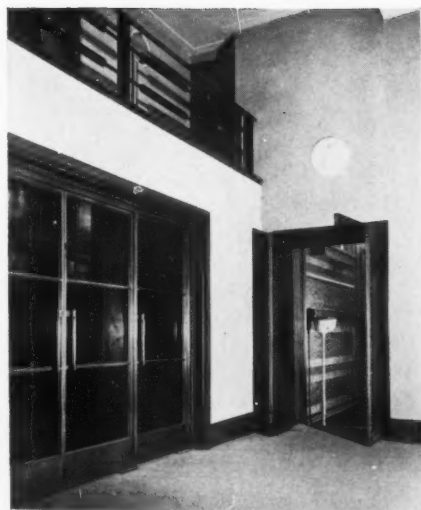
PLATE IX

December 1934





A

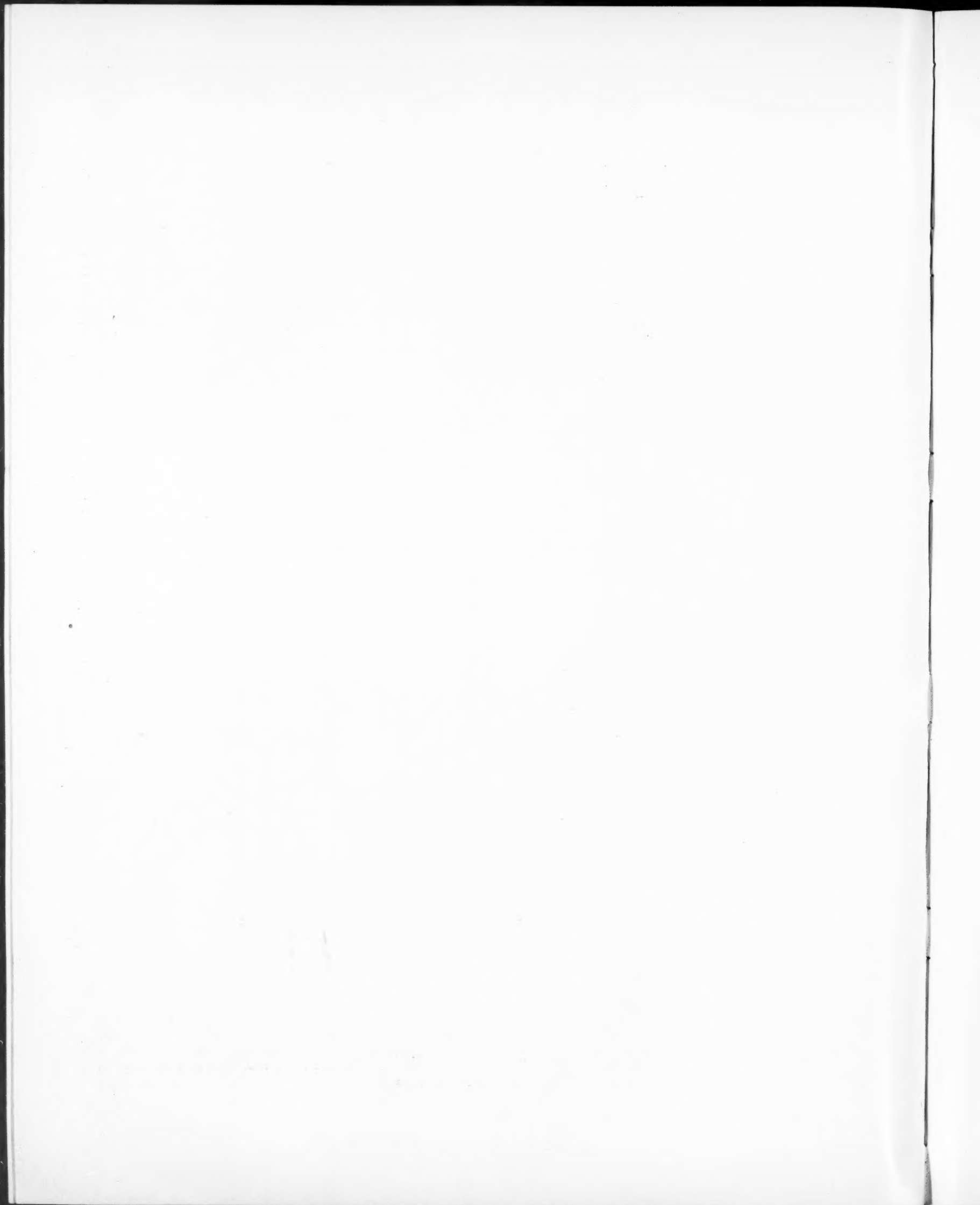


B

We descend to the basement through bronze and plate glass doors, the top of which can be seen in A. This is a shot looking back at them from the foyer, and up at the gallery which connects with the typists' room and the general office. Through the window can be seen the main staircase continuing its flight up to the first floor, with the door to the Reception Room behind the lighted glass staircase balustrade. B. Left from the glass doors is the entrance to the Henry Jarvis Memorial Hall whose panelling can be seen through the opening. The floor of the foyer is carpeted and the ceiling deeply coffered in fibrous plaster. The general lighting is from four bronze and glass standards flooding the ceiling with indirect light, and there are, in addition, two porthole lights in the gallery.

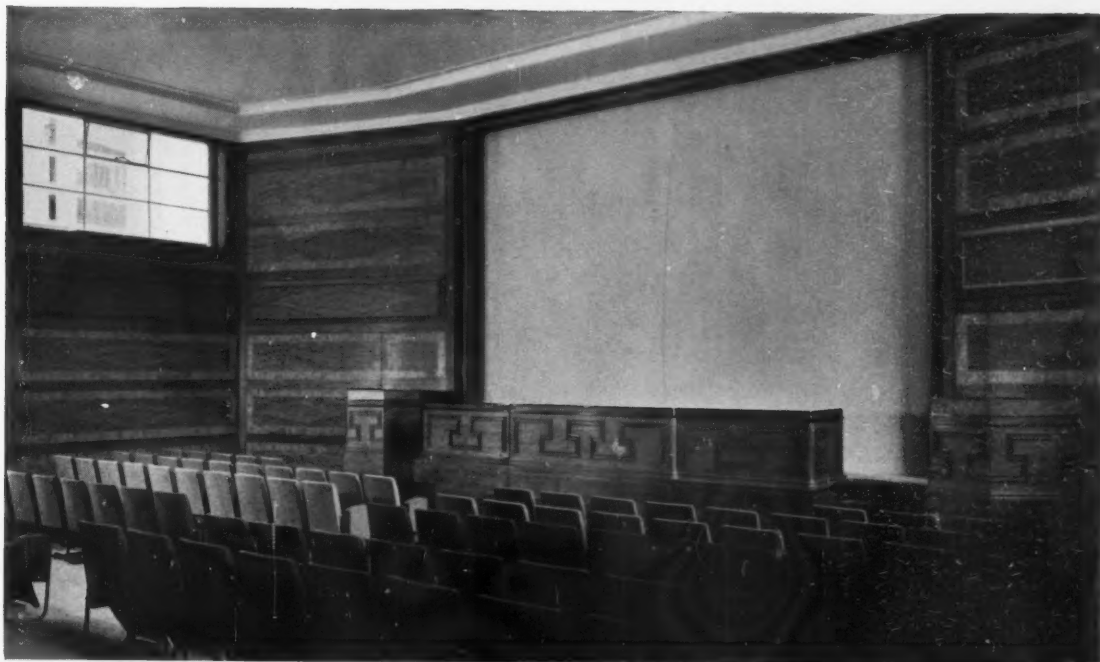
PLATE x

December 1934





A

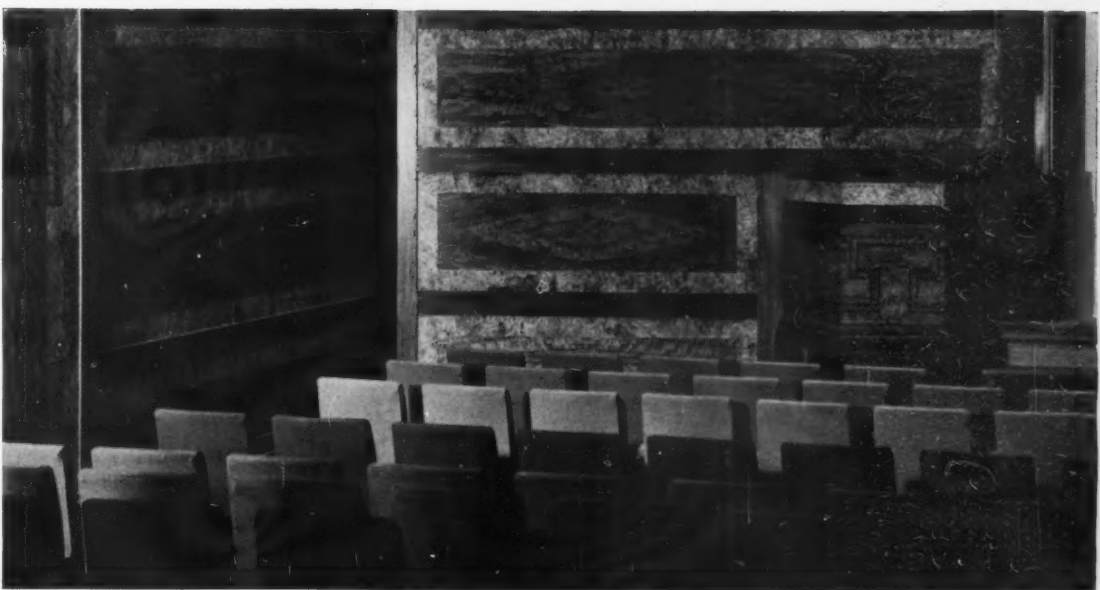


B

A. The camera enters the Henry Jarvis Memorial Hall and swings about, to take a shot looking back towards the foyer and the door shown in Plate x. Behind the removable back wall, which is half down, can be seen a portion of the gallery illustrated in the previous plate. The purpose of the removable wall is to provide extra accommodation when required for meetings held in the Memorial Hall. The painting on the wall is by Bainbridge Copnall.

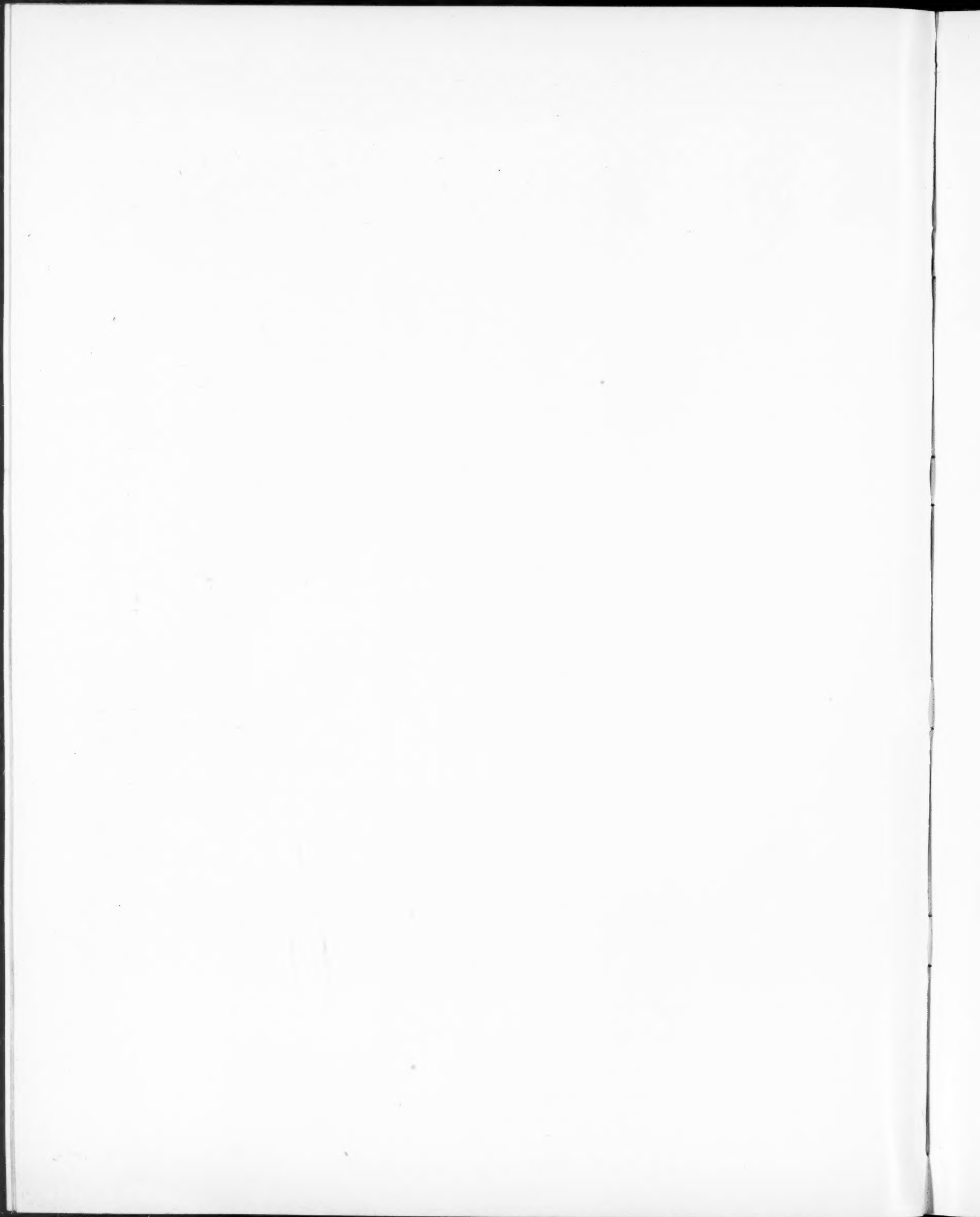
B. The other end of the Hall showing the dais. The lantern screen is also an acoustic reflector. Lighting is from boxes at the cills of the windows.

C. The walls of the Hall are panelled in figured teak, olive ash and black bean. The seats are upholstered in brown fabric, the carpet is brown and green. The general colour scheme is a warm brown, with buff and green.



C





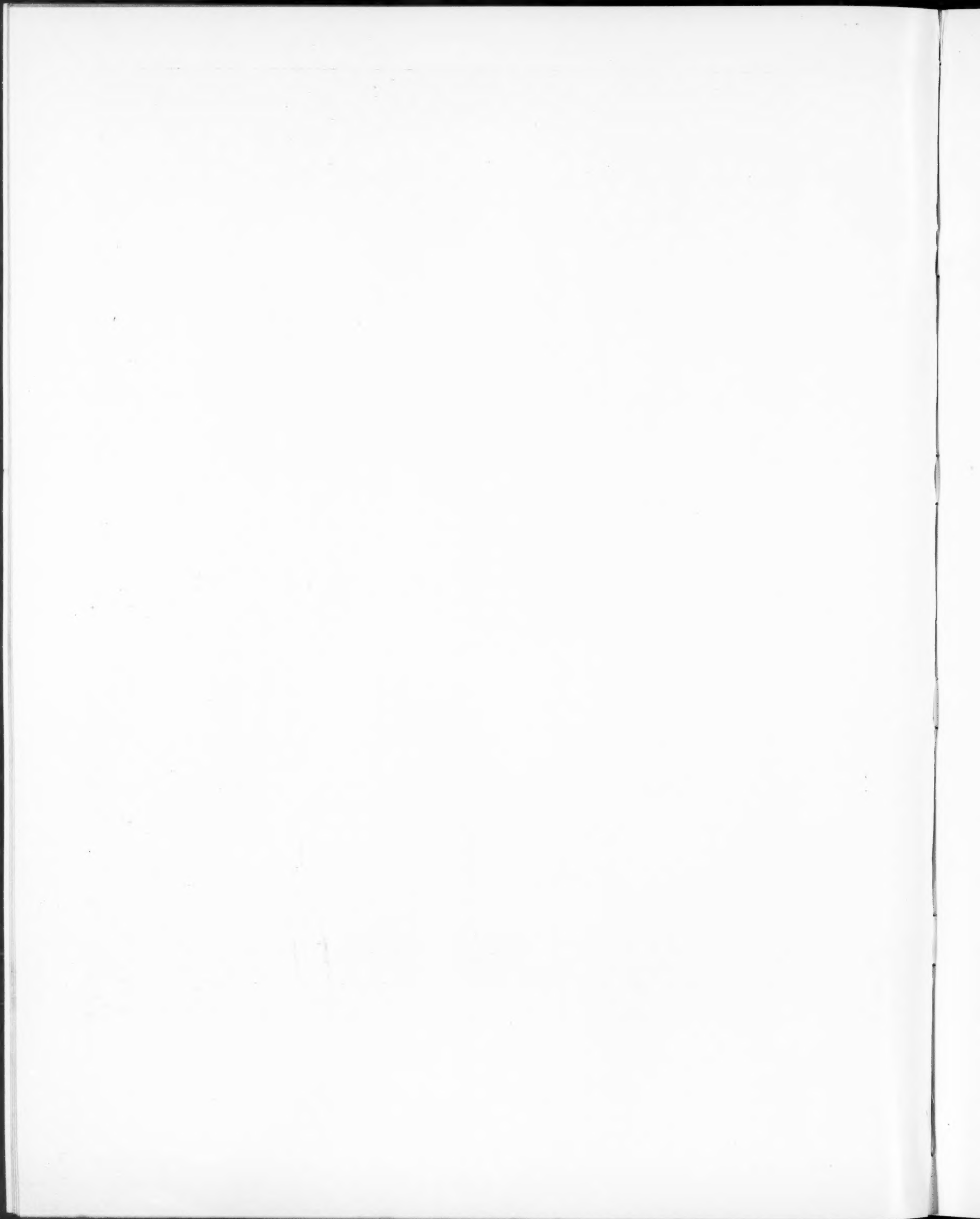


A close-up of the dais in the Henry Jarvis Memorial Hall. The joinery is of figured teak, olive ash and black bean.

PLATE xii

December 1934





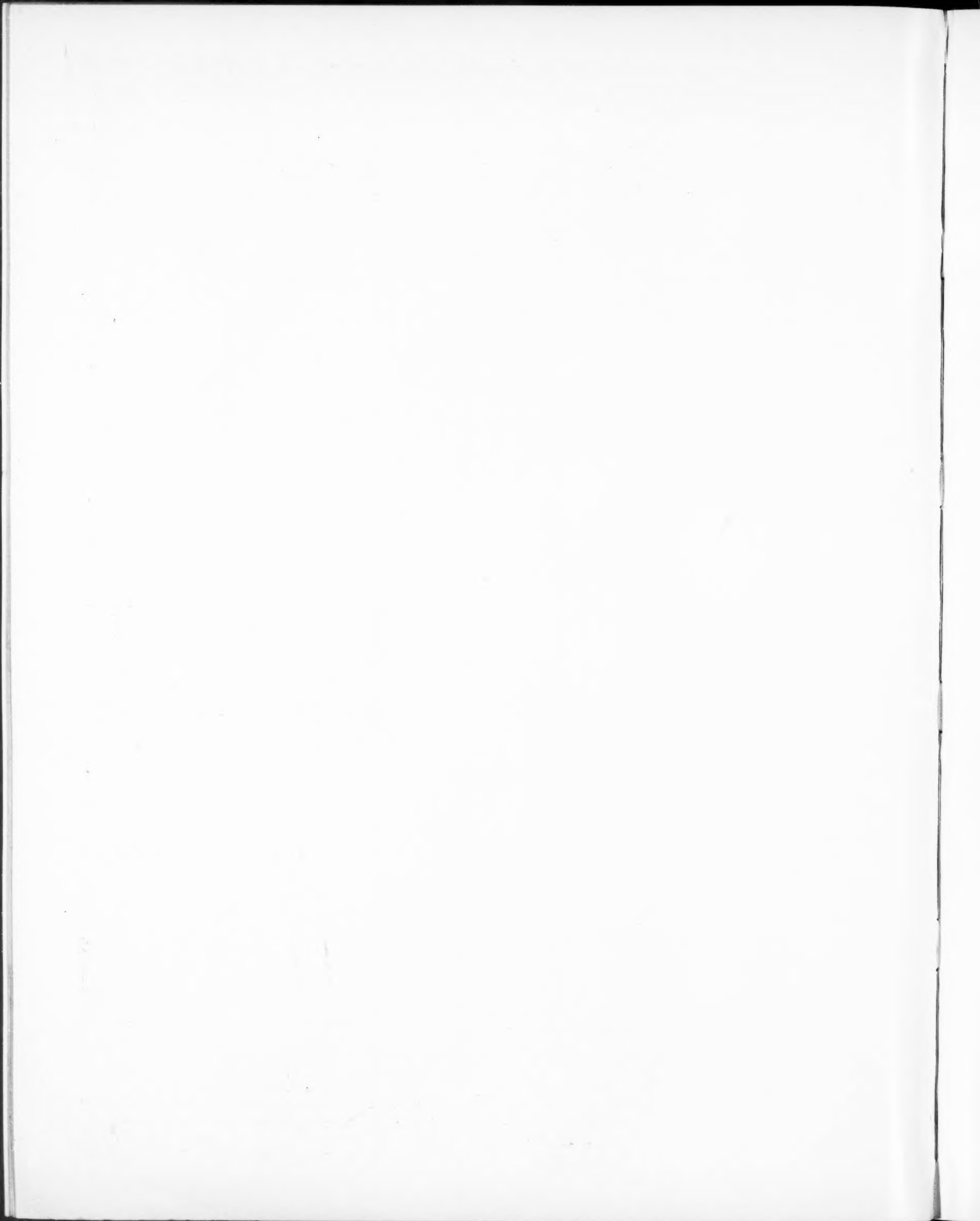


Return up the basement stairs to the entrance hall and the main staircase, the side of which is on the left. The picture shows five of the ten bowl lights in their saucer domes in the coffered ceiling of the entrance hall.

PLATE xiii

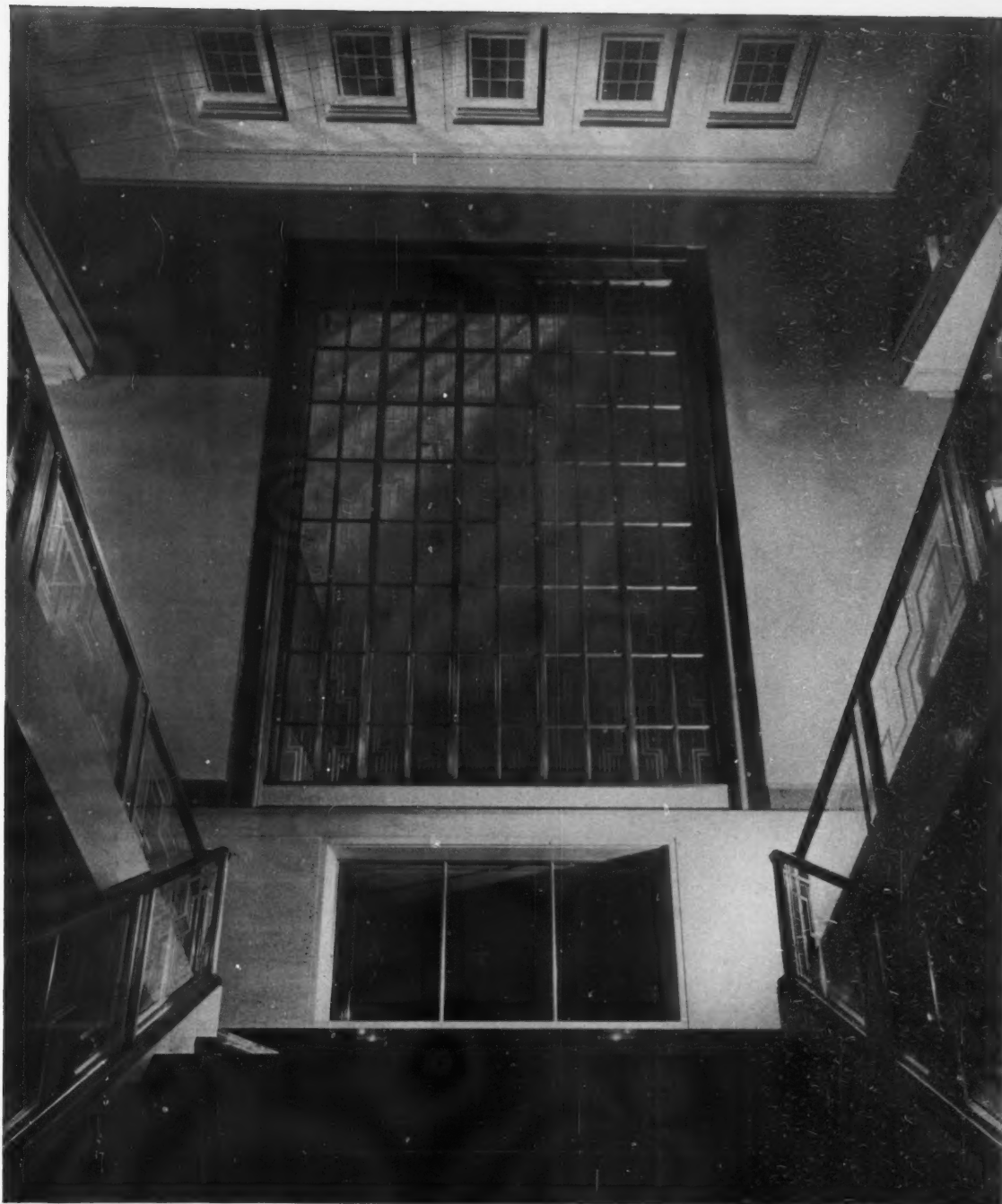
December 1934





A. Swinging about the camera faces the main staircase again. On either side can be seen the basement stairs up which it has just come. Ascending the main staircase, B, the camera is tilted to show the great silver bronze and etched glass window of the Henry Florence Memorial Hall, designed by Jan Juta. The small window under is the same as that shown in Plate x, only from the other side. The staircase balustrades are of silver bronze and etched glass, and were also designed by Jan Juta. The principal panels carry the Royal Arms, the Arms of the Dominions and the badge of the R.I.B.A. Concealed tubular lights in bases of the balustrades illuminate the glass in its thickness, see Plate xvi, bringing out green and silver lights. The treads of the stairs are in blue African (Demara) marble, and the risers are of black Derbyshire marble.

PLATE xiv December 1934

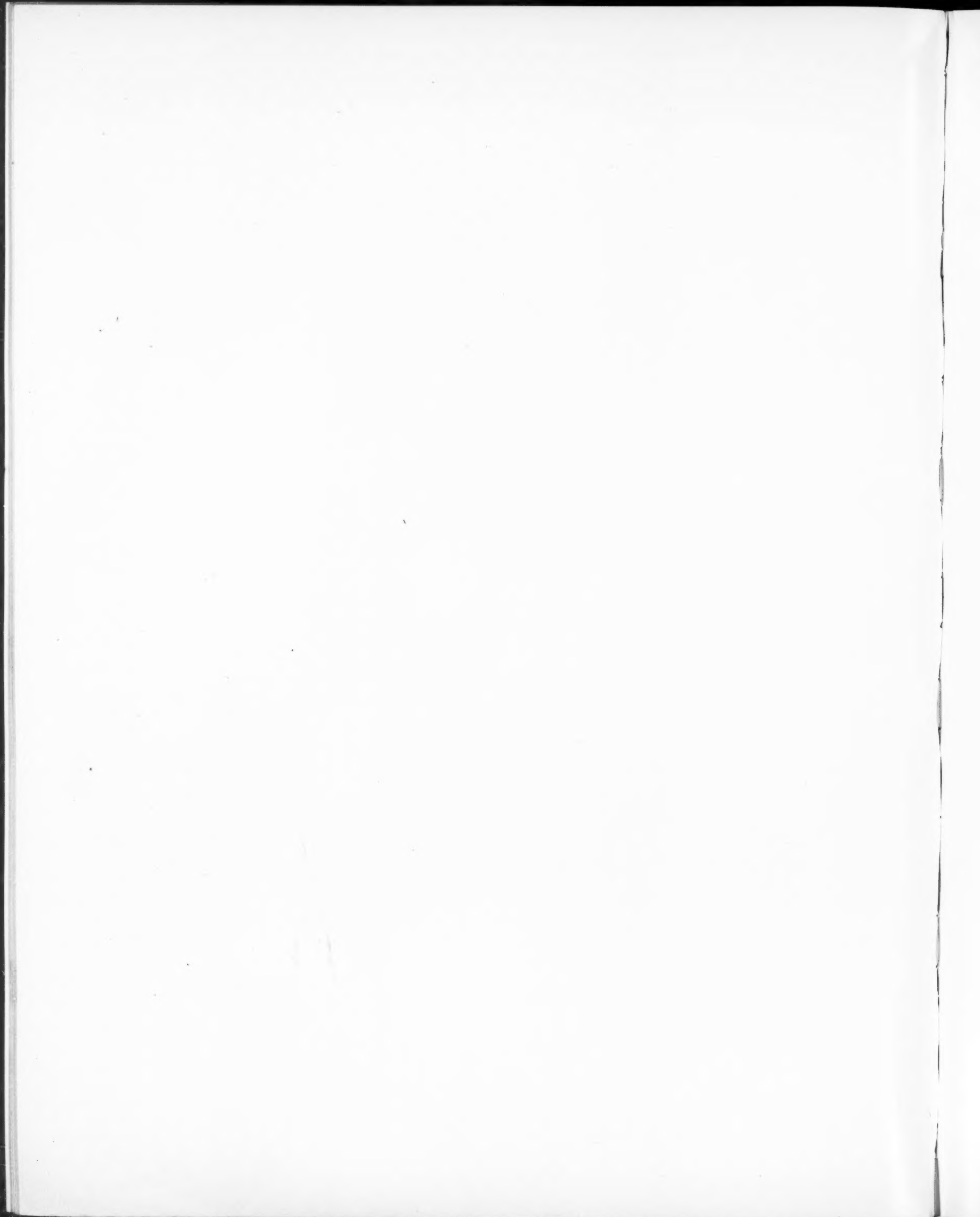


B



A





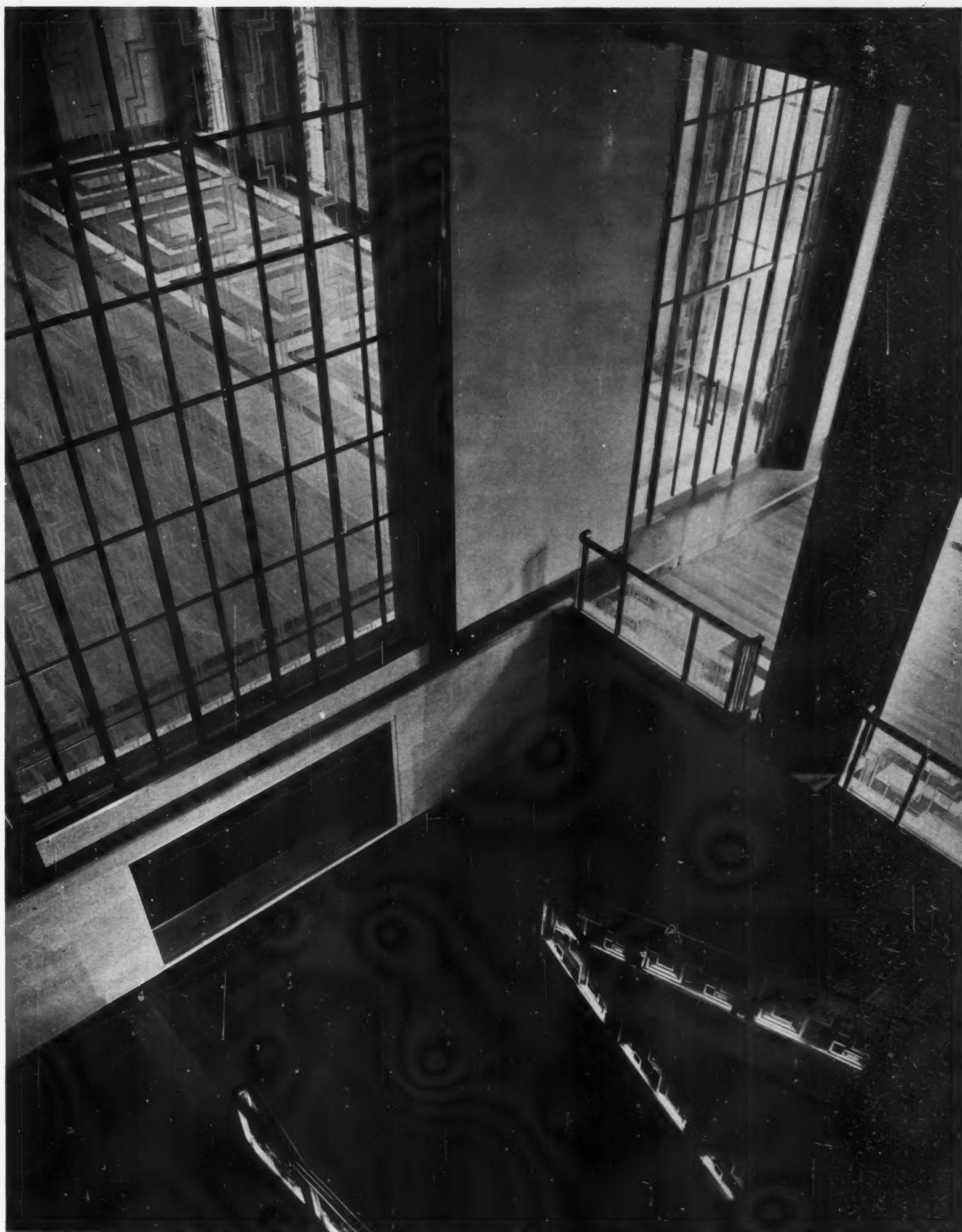


The camera is tilted further to show the ceiling, which is the main source of light to the staircase. The twenty pressed glass coffers each contain a 75-watt unit. The four great steel stanchions, one of which can be seen on the right, at the sides of the staircase well are cased in Ashburton (Devonshire) marble.

PLATE xv

December 1934



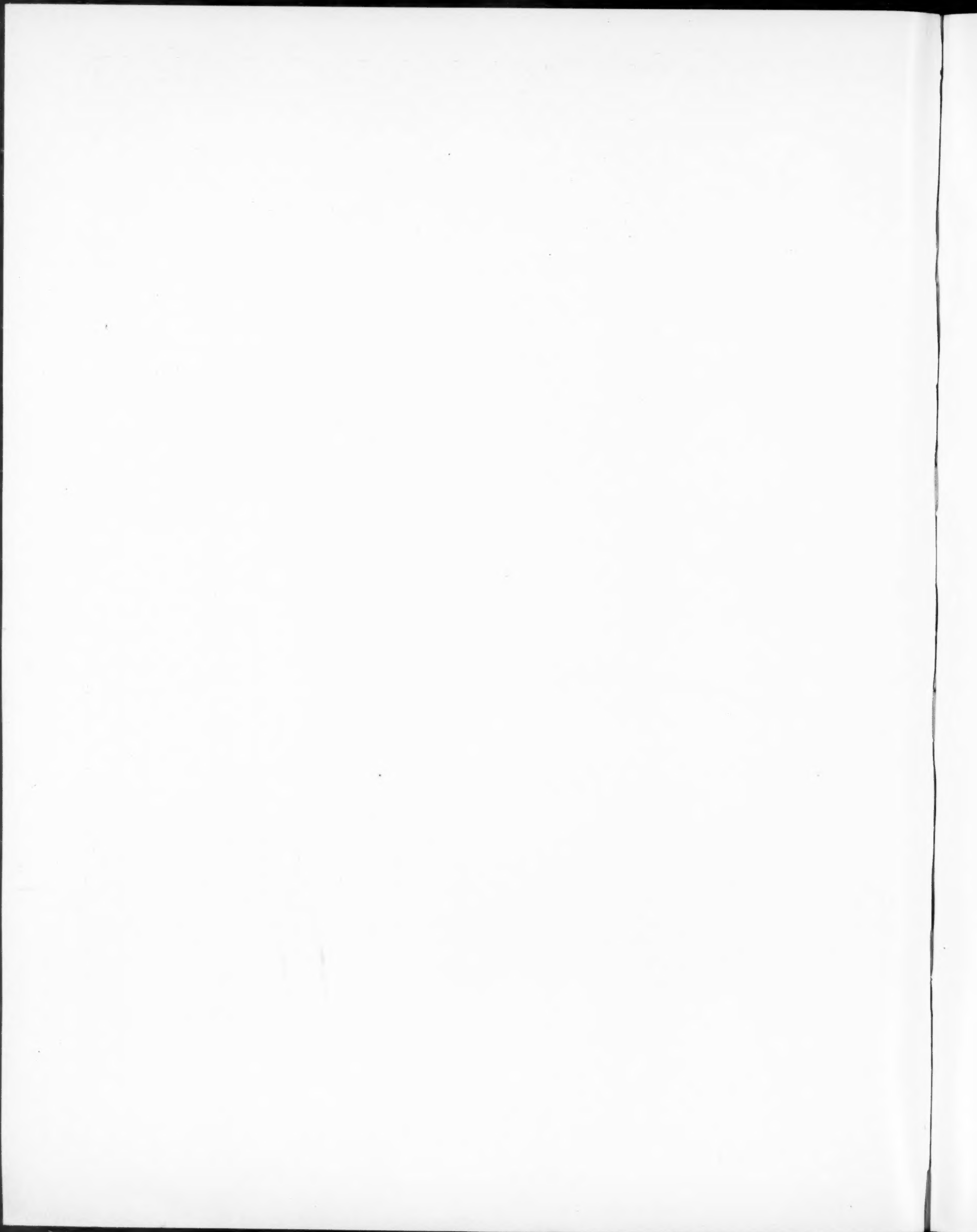


From worm's eye to a bird's eye. Turning from the ceiling shown in the previous plate, the camera now looks down the main staircase well. The door on the right of the photograph leads into the Henry Florence Memorial Hall, and it is through this door that the next shot is taken.

PLATE xvi

December 1934





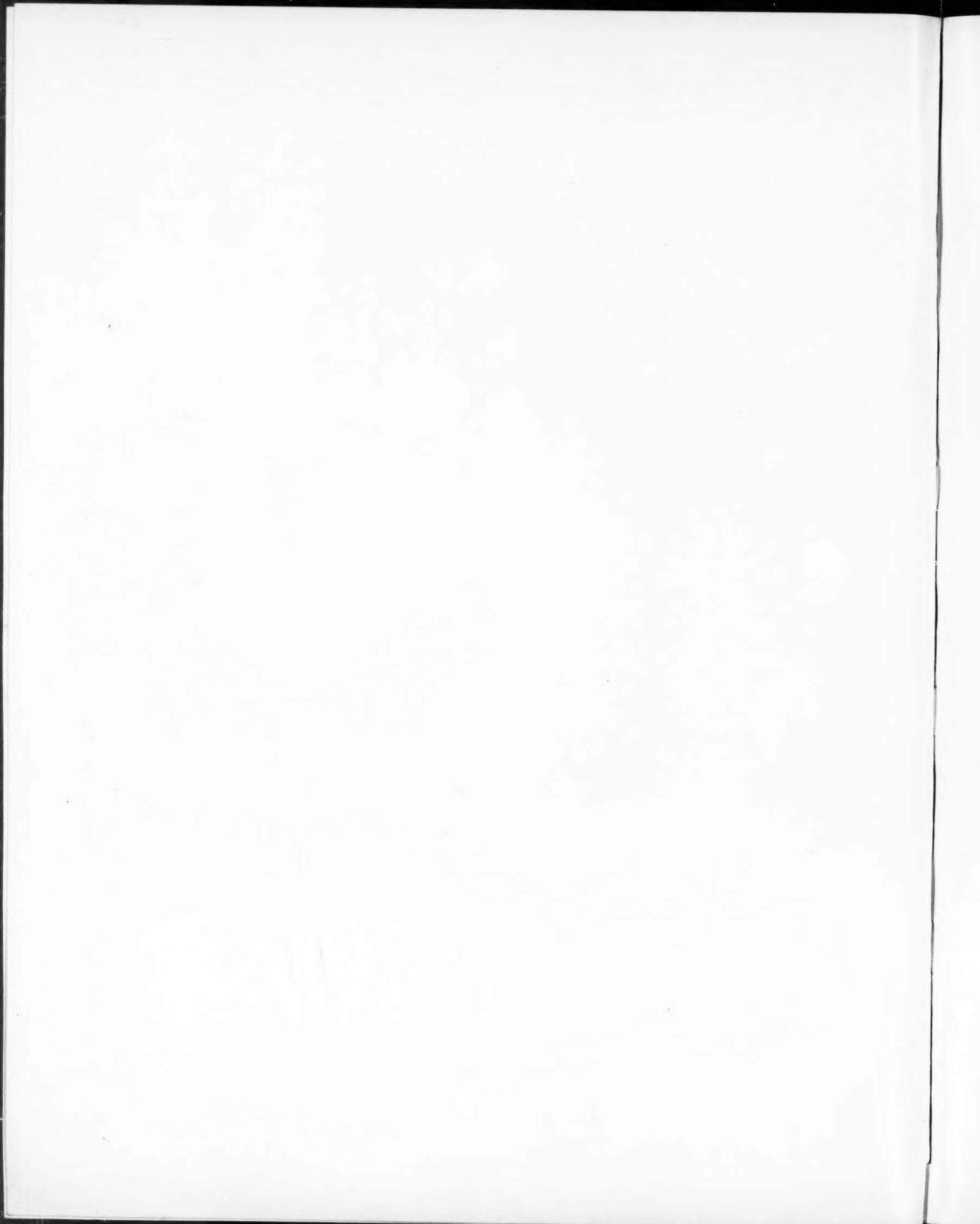


Looking into the Henry Florence Memorial Hall from the door referred to on the previous plate. The windows on the right have glass cills through which the curtains are illuminated. Over each window is a ceiling sculpture by James Woodford, depicting trades of the building industry, and the walls are cased in polished Perrycot stone, decorated with incised sculptures by Bainbridge Copnall. The floor is laid with high and dull polished grey bird's-eye marble, high polished black bird's-eye marble, white and grey Hopton Wood stone, grit finished, polished Indian silver greywood and polished teak.

PLATE xvii

December 1934







A shot inside the Henry Florence Memorial Hall, taken at right angles to the last one; the door on the left is the service door. In the raised ceiling are fourteen powerful direct lamps for use during examinations. The decorative lighting for ceremonial occasions consists, firstly, of pairs of dioxide-filled tubes, giving a white light, placed in slots at the sides of the high part of the ceiling. The vertical faces of the ceiling act as reflectors and diffusers. Secondly, there are ten glass bowls in saucer domes containing 300-watt lamps in the lower "aisle" ceilings, similar to those used on the main staircase landing. Thirdly, each window cill is of thick cast glass, in a bronze frame, beneath which are tubular lamps throwing light up the curtains. On the left is a screen carved in Quebec Pine from clay models by Denis Dunlop, representing peoples, industries, flora and fauna of the Empire.

PLATE xviii

December 1934



B



C



A

A. The camera has now returned to the staircase landing by way of the door shown in the background, which is the door on the left of the great window, a fragment of which can be seen between the columns. From this floor the staircase ceases to be "grand," and debouches into the side staircase on the left, of which day and night views are shown in B and C. The staircase is in cream coloured terrazzo; it leads to the second, third and fourth floors, on which are the Aston Webb committee room, the Library, and the Council Room. The glass balustrade above the stairs bears the R.I.B.A. badge. The jamb and soffit linings are in cream and gold lap, modelled by Bainbridge Copnall, to illustrate the tools used on the building.

PLATE xix

December 1934





A



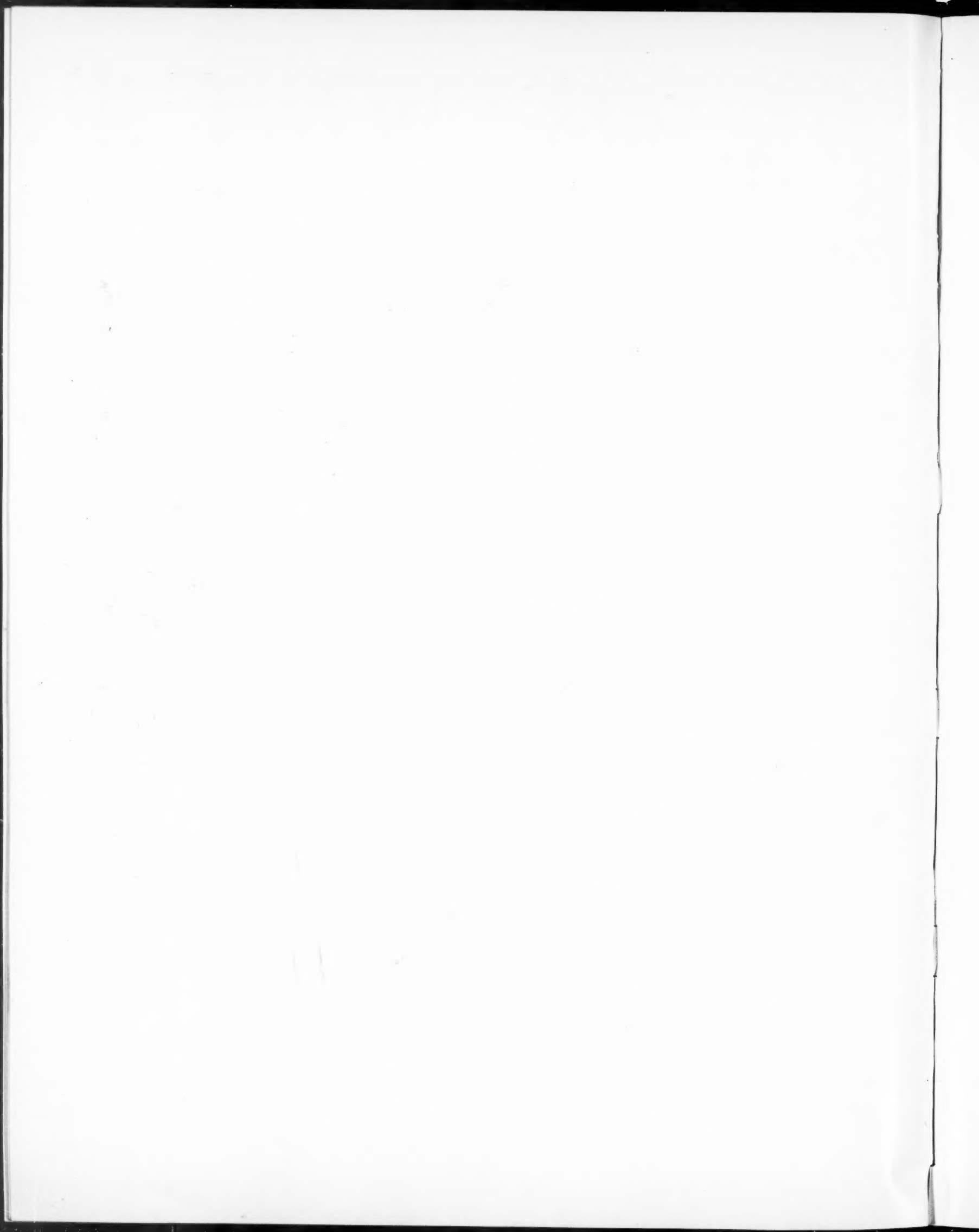
B

Here the sequence breaks somewhat. B should really be taken first. It is the sliding doors to the Reception Room on the first floor, a glimpse of which is also to be seen in Plate x; they face the great window on the first floor. The doors are panelled in Australian walnut, Indian laurel and rosewood. Since this photograph was taken, bronze handles by Seton White have been fitted to the doors. A is the door of the Aston Webb committee room, on the second floor. It is in English walnut and teak.

PLATE xx

December 1934







B



A

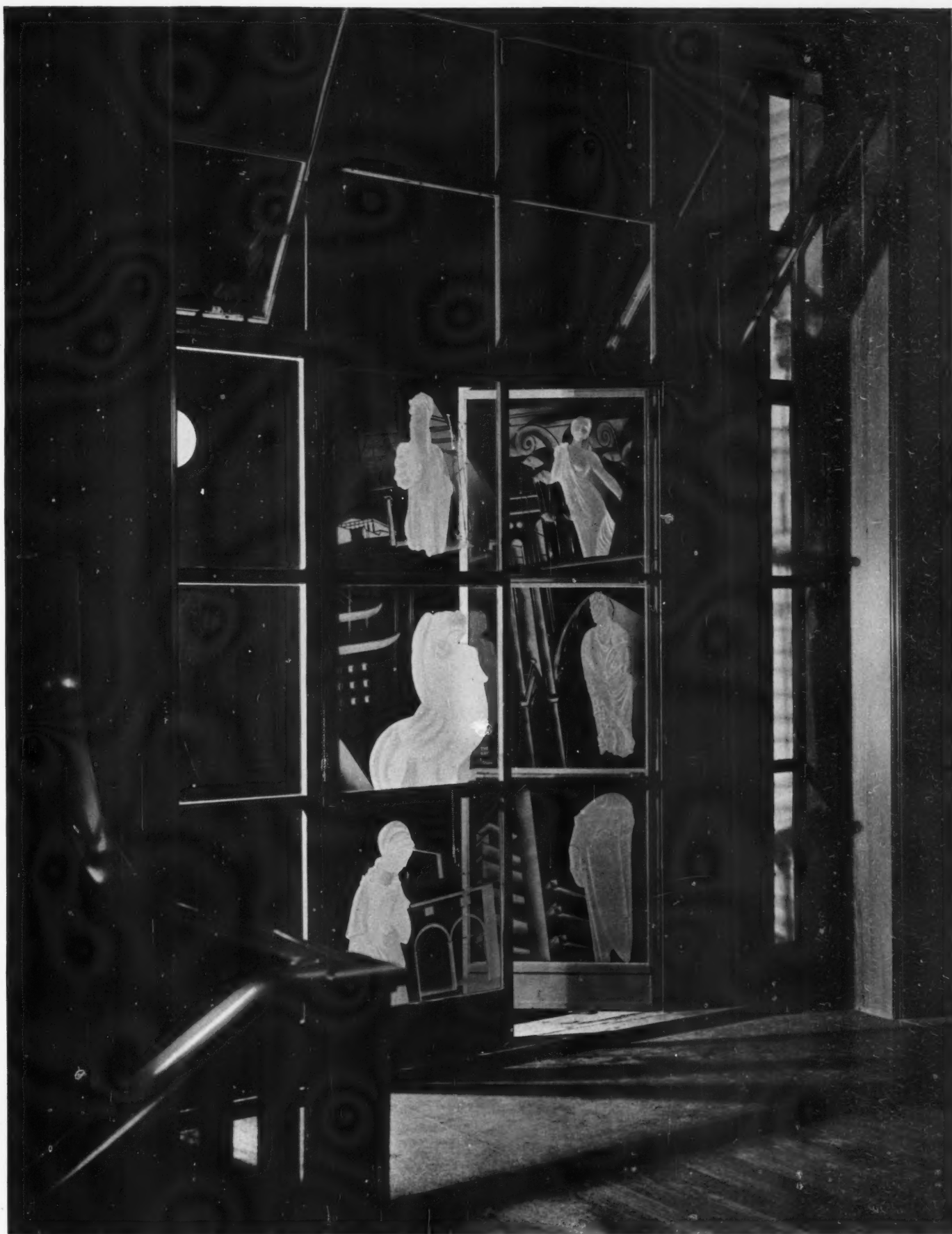
A. Passing through the door, A on Plate xx, the camera enters the Aston Webb committee room. The walls are lined with pale buff leather, a material rarely used for mural decoration, in a panel of squares, and the woodwork and furniture are of English beech and English walnut. On the far wall is a portrait of Sir Aston Webb. The table is the original Council Room table from No. 9 Conduit Street, and has been covered on top with light olive green leather.

B. Looking through to the Main Library, from the Periodicals Room on the third floor. The rounded ends of the bookcases are radiators and conceal the indirect lighting units. Books are housed in the Main Library and periodicals in the galleries.

PLATE xxi

December 1934



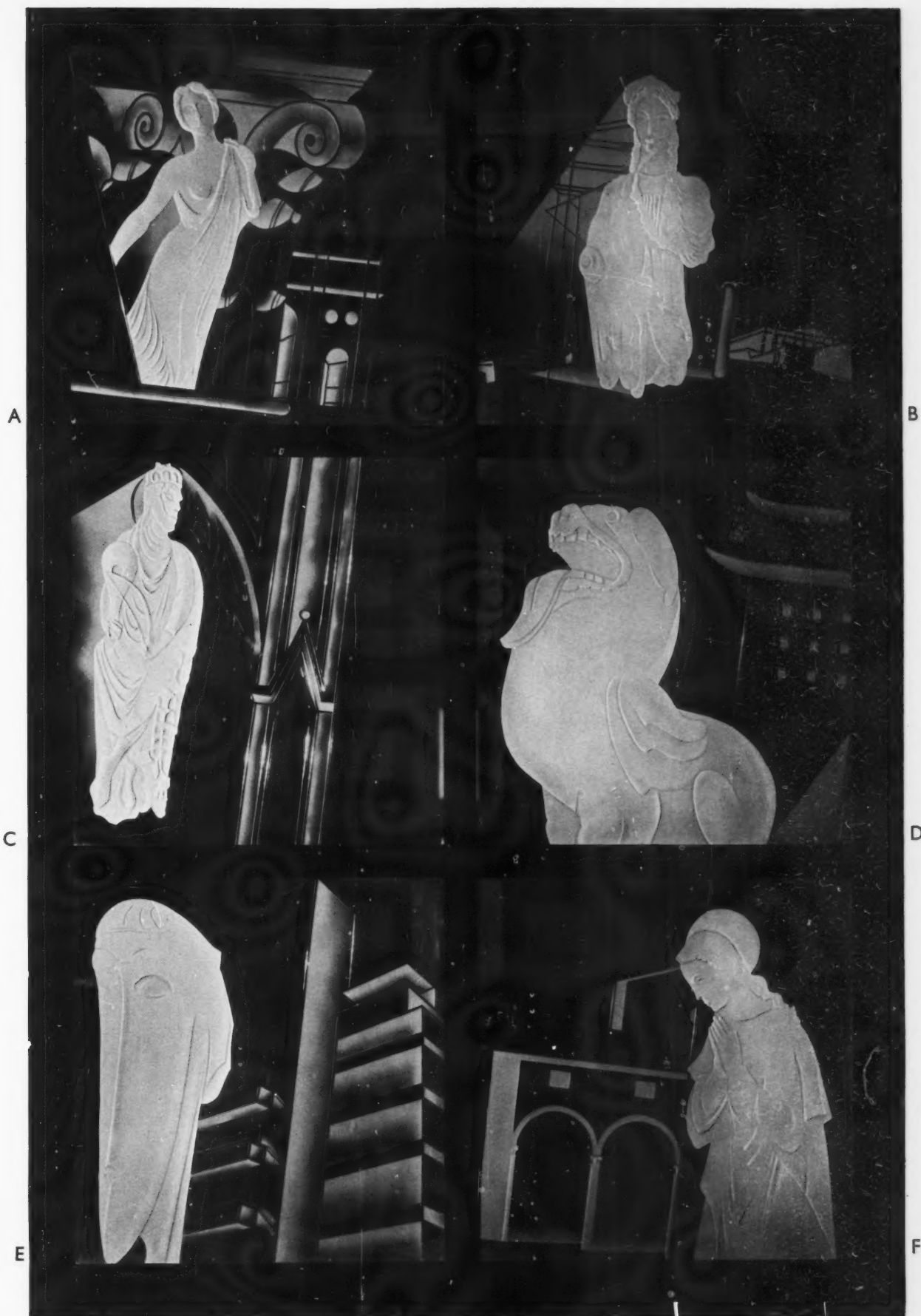


Up the stairs again to the fourth floor. Here on the landing outside the Council Room is a glass door giving access to a terrace roof. The six central panels in the screen represent the six great periods of architecture, and were designed by Raymond McGrath.

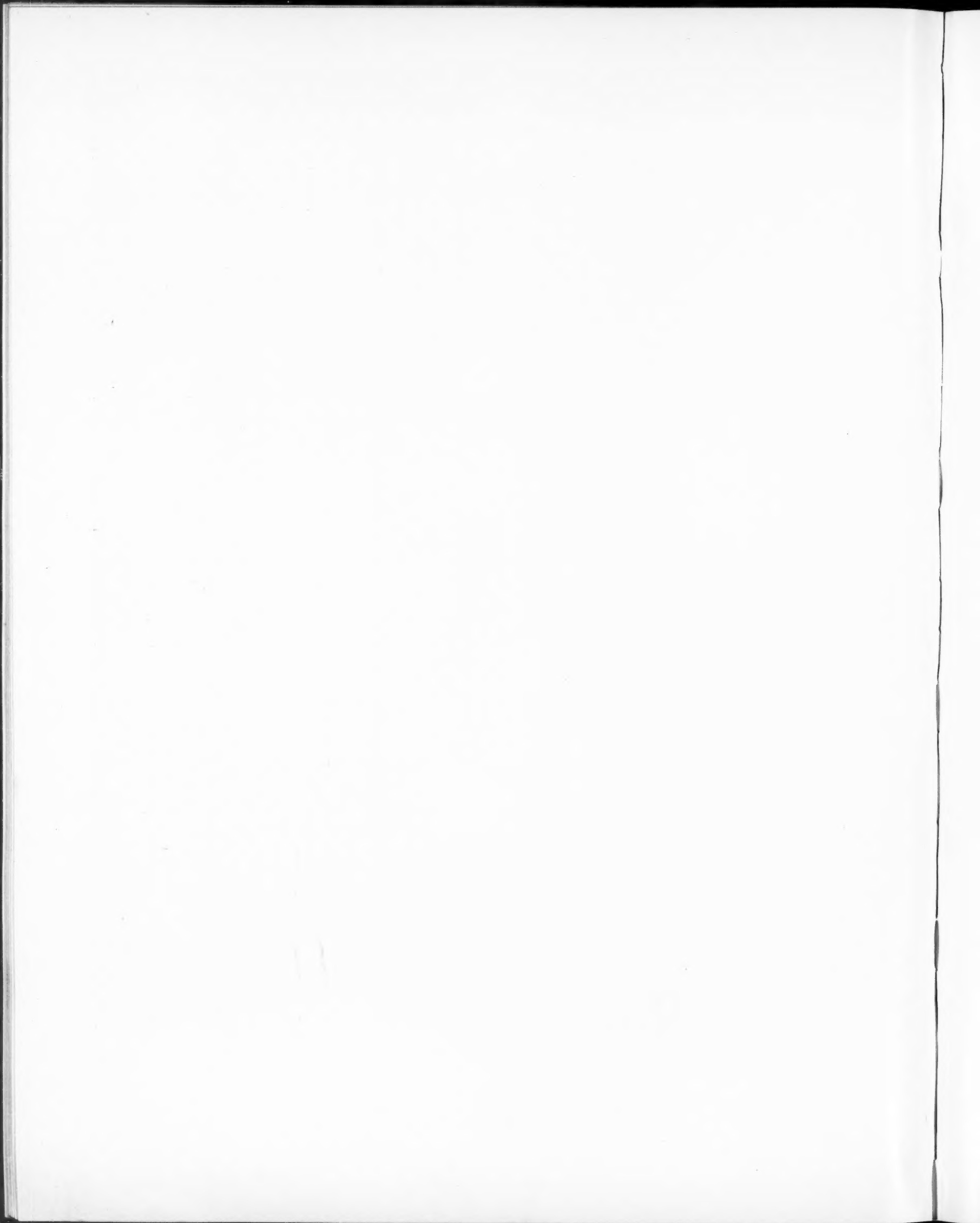
PLATE xxii

December 1934





A close-up of the engraved and sandblasted panels of the screen on the Council Room landing. This photograph was taken from the terrace roof. The six great periods of architecture represented in the glass panels are: A, Roman; B, Greek; C, Gothic; D, Chinese; E, Modern; and F, Florentine. Faintly reflected in the glass can be seen the doors of the Council Ante-room.





The doors leading to the Council Ante-room, a reflection of which was seen in the previous plate. They are of figured English walnut, Australian walnut and figured Canadian maple. Notice the handles which can be seen dead-on, and end-on on the near and further doors.

PLATE xxiv

December 1934





A



B

Lastly, shots of the Council Room. The joinery is executed in various kinds of walnut, of different figure and colour. The panelling on the two longer sides of the room is in English "swirl" walnut of "oyster" tint. The desks and seat backs are of English figured walnut of normal "walnut" colour. The doors at each end of the room are of Australian walnut, and the panels on the outside are English "curl" walnut. On the inside these panels are raised and fielded in Australian walnut and figured Canadian maple. The upholstery is in red leather.

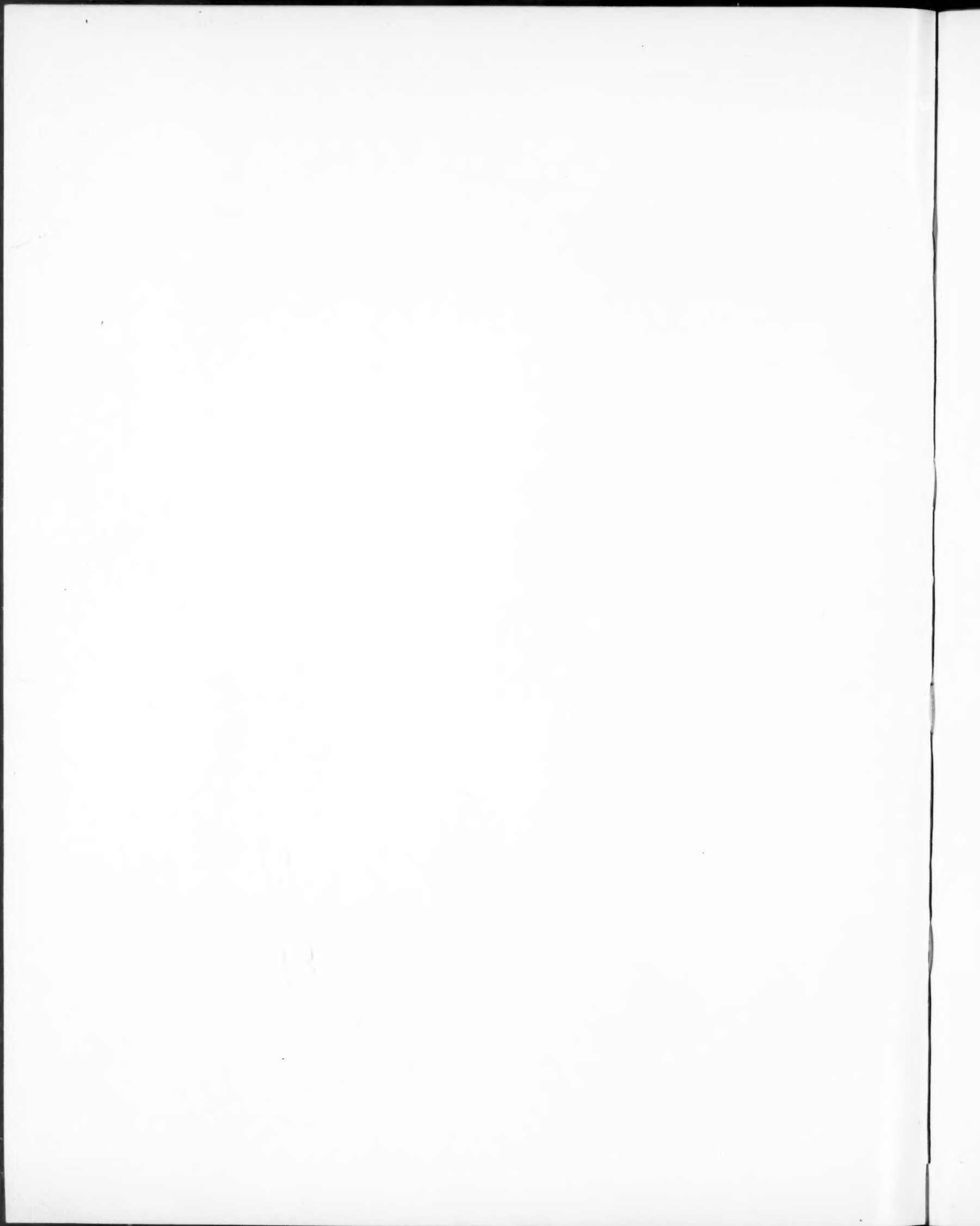
PLATE xxv

December 1934



C







The Building in Detail

By A. C. Tripe

THE spaciousness and feeling of richness that exists in the new R.I.B.A. building, is due almost entirely to its plan and section. Long corridors lined with marble, expensive lobbies, and pilastered ante rooms, have not been allowed to add their dead weight of useless expense. Their place is taken by large spaces and mezzanine floors, with direct and ample vertical circulation. The result is that Mr. Wornum has been able to use finishes of a quality that would have been impossible if there had been huge surfaces of wall to cover. Also these materials have a setting which enables them to be seen and appreciated. The building shows a profound knowledge of the most modern forms of finish which, combined with its completely economical planning, has made it possible to produce a result of such scale and luxury at such a comparatively low cost. The research and attention to details which have obviously been devoted to the designing of all parts of the building have produced some very interesting combinations and uses of materials.

Examining available materials from the point of view I have just mentioned, it is surprisingly obvious how few finishes are really suitable for a building of any permanence where huge sinking funds for upkeep are not available.

A factor which must have limited the architect's choice considerably, is that all materials used in the building are of Empire manufacture and substance. This may account for the comparative dullness of some of the marbles and, combined with the considerations already referred to, for the rather over-use of craftsmanship in the building. The architect probably considered that the limited choice of materials at his disposal demanded relief which would have been quite unnecessary had finishes of more character and permanence been available.

In discussing the finishes or decoration of the building, it is probably best to consider their application to the floors, walls and ceilings, rather than the actual use of materials wherever they occur.

Floors

The floor of the Henry Florence Memorial Hall must be considered with those of the Reception Room, Main Staircase and Entrance Hall. The objectives in designing the floor of the Henry Florence Memorial Hall, Plates xvi, xvii, xviii, seem to have been as follows:—(a), to give length to the room in order to break up the squareness of its general shape; (b), to provide for dancing; (c), to provide a really rich floor for the main ceremonial space of the building. The first of these objectives has been accomplished by using a border pattern of teak and marble, a rather unusual but successful method of design, which succeeds in adding richness of effect and at the same time covering heating panels, which might otherwise prove troublesome under a wood floor. The central space for dancing is of Indian Silver Grey wood, laid on a counter floor. This wood takes a high polish and harmonizes with the general colour scheme of the room.

The marble border has been continued round the landing of the staircase, the main floor being of teak. From a practical point of view this is successful, as the high polish of the wood obviates the possibility of slipping, due to the different surfaces of the wood and stone. In the Reception Room, 21, which is not meant to contain much furniture, polished teak has been used and provides a rich and finely coloured surface.

The staircase itself, Plates viii, xiv, xvi, is in Demara marble from East Africa; this tends to show the limitations of working in Empire materials, but forms a satisfactorily permanent finish. Non-slip strips have been inlaid, and the stone finished by oiling, giving a dull polish. The risers are of black marble.

The Entrance Hall, Plates viii and xiv, a mixture of marble and terrazzo, forms a rather busy pattern, but makes a good practical floor. The terrazzo is divided into sections by brass expansion strips, thus avoiding cracking and adds considerable richness. Stone ornament has been used in this floor. The marble is inlaid with carborundum patterns which form a good non-slip surface.

The object in designing the floors so far mentioned has been to obtain a permanent richness. A large section of the floors of the building have been designed mainly from considerations of acoustics. The Henry Jarvis Memorial Hall and its foyer, Plates x—xii, the Library, Plate xxi, B, Periodical Room and Stack Rooms, and the Council suite, Plate xxv, are examples of this. These rooms, with the exception of the Library suite, have been close carpeted, the carpets being laid on felt direct on screed. In the Library suite carpets were considered impracticable. The traffic here works in very regular lines, which would mark the carpets unevenly, a matter of great expense. Polished cork tiles laid on screed have been used and form a quiet and pleasant floor.

The third type of floor is the non-slip type, of which several have been used. Terrazzo on the staircase from the first to

THE BUILDING IN DETAIL

the fourth floors has inlaid strips of carborundum, and in the main lavatories there is a floor of non-slip china mosaic, laid in pleasant patterns of several colours.

Walls

The finishes of the walls are in five distinct classes. Those where the decorative effect of the wall is the governing factor; those where acoustics demand a special finish; as backgrounds for display; surfaces governed by artificial light; and, lastly surfaces to stand heavy wear, splashing, etc.

The side walls of the Henry Florence Memorial Hall are of Perrycot stone, a method which resembles the extensive use of Travertine in Germany. The architect has created a wall of two colours by cutting the stone with shallow incised carving and polishing the cuts, thus giving a good surface, the light and dark stone reading as a complete all-over pattern. In the Entrance Hall the same idea has been followed. Here the two colours are that of the natural stone, and that of the names of the R.I.B.A. Medallists and Past Presidents which are painted in brown.

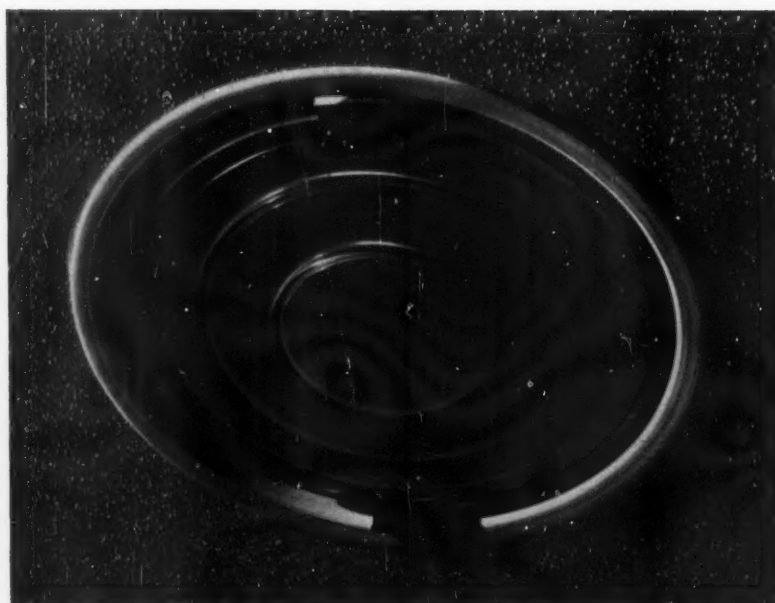
Another example of a finish where the decorative quality is the chief factor is in the Aston Webb Committee Room, Plate xxi, A. The walls are lined with creamy white leather, which was first mounted on linen to prevent the grain disappearing by stretching, and then stretched on laminated board cut into decorative shapes, the panels being afterwards fixed on wood grounds. The slight unevenness of colour in the leather gives a beautiful wall, and combines with leather topped tables and other furniture to make an excellent colour scheme. This type of wall forms an admirable background for portraits. It is practical and permanent and can be cleaned by washing with water.

In the Henry Jarvis Memorial Hall, Plate xi, and the Council Room, Plate xxv, the form of finish has been largely dictated by acoustics. The side walls of the Henry Jarvis Memorial Hall are lined with patterned veneers of English walnut, olive ash, brown oak, and flowered teak, highly polished to give reflecting surfaces. This is a fine example of panelling although the pattern is inclined to be jumpy. The floor carpeted in greens and brown, and seats upholstered in three shades of brown, form a quiet and dignified colour scheme. This is completed by a painting on the screen wall dividing the Memorial Hall from its foyer. Painted on linen backed on acoustic felt, the final surface has been pricked to make it sound absorbent. The painting itself is of interesting composition, fine colour, but somewhat stiff in execution.

The Council Room is an example of richness of effect and thoroughly sound acoustic design. Where the reflecting surfaces are necessary the walls are lined with walnut swirl veneer. This, combined with the beige fabric of the absorbent surfaces, English walnut seats upholstered in faded red, and a rich brown carpet, result in a



37



38

fine room. The lighting is by clerestory windows and indirect artificial light from high up on the walls.

Where background for display is the primary consideration, as in the Reception Room and the foyer to the Henry Jarvis Memorial Hall, the walls have been lined with cork. The cork tiles are about 19 in. square, set in mastic on the wall rendering. Wood battens have been set at close intervals in this rendering and provide easy fixing for the hanging of pictures, etc. The tiles have been bleached slightly and mat cellulosed, and are very efficient for the display of drawings, as drawing pins, etc., will not leave unpleasant marks.

In the service parts of the building the walls have been finished with a cold glaze cement process which originally came from Holland, Mr. Wornum being one of the first architects to introduce it to this country some years ago. It is sprayed on rendering in several coats and sealed with cellulose. This finish can be obtained in many colours, and forms a surface which stands a great deal of heavy wear. Lavatory partitions are of precast terrazzo.

Glass

Three important wall finishes are glass, large areas of wood in doors, and the treatment of plaster. Where plaster has been used on the walls it has been treated with a new form of spray process, which gives a pleasant speckled appearance. This is applied to the dry plaster and is finished with a high polish, resulting in a surface which is dust proof and does not need renewing to the same extent as paint. Glass has been used extensively in the main reception parts of the building. Set in grilles of silver bronze it forms a large part of the staircase end wall of the Henry Florence Memorial Hall. The glass has been treated with several processes, sand blasting, acid biting, brilliant and panel cutting and the burning in of silver. The workmanship is of a high standard which gives quality to the design. This method of forming walls of glass creates a sense of space, and ensures the maximum quantity of light in the building.

The balustrade to the main staircase is an interesting example of the use of glass. It is protected from being kicked by a fairly high and wide string which holds a strip light illuminating the cuts in the patterned glass. Considerable restraint in design, and admirable workmanship have given elegance and finish to this slightly theatrical medium.

Doors

The doors throughout the building are of a very high standard. The large sliding doors to the Reception Room, Plate xx, B, have been finished with veneers of laurel, walnut and teak. They form a magnificent piece of joinery and are excellent in design. The wooden doors



39

37. The kitchen on the second floor. This is to cater for tea and coffee for the Members' Lounge, and also for the fifty diners of the Council Dining Club. It is equipped with the most up-to-date appliances. The sinks, draining boards, table tops, etc., are of stainless steel. The illustration shows the gas oven units and griller and toaster, and, in the foreground, the bain marie and carving table.

38. An example of the light fittings which are fixed on the staircase from the first to the fourth floors. These fittings are of pressed frosted glass fixed with metal clips. The rim is part of the white reflector set in the wall. The lamps in these fittings are mirrored, automatically throwing the light back on to the reflector. The wall surface is of a sprayed finish, which is applied to the dry plaster.

39. One of the glass clock faces in the building. The minute divisions are acid bitten and the hour divisions formed with silver, burnt in on the back of the glass. The hands are of stainless steel. The system throughout the building is electric, controlled by a master clock.

40. The carved pine screen in the Henry Florence Memorial Hall by Denis Dunlop. It contains 20 panels representing India, Canada, South Africa, Australia, and New Zealand. The wood was in its natural colour, and carved in the maker's shops from the sculptor's modelled plaster casts.

41. Aluminium-bronze standards on the main staircase to the Henry Jarvis Memorial Hall.

42. A detail of the balustrade over the main entrance doors. This is also of aluminium bronze, a metal of richness and colour which lends itself to this very elegant and formalized type of design.

43. A detail of the cast lions in the balustrade. These are adapted from the R.I.B.A. crest, and are an excellent expression of their material.

44. Another example of aluminium bronze. One of the pair of handles to the doors to the Reception Room on the first floor.

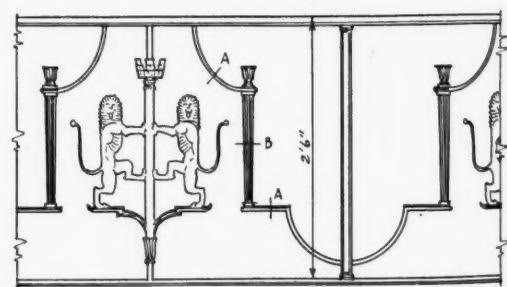
45. One of the ornamental glass panels in the main staircase balustrade by Jan Juta. The heavy string contains a strip light which illuminates the glass through its thickness. The posts are of solid glass bars fixed with silver bronze strips. The panels themselves are examples of many modern processes in glass design.



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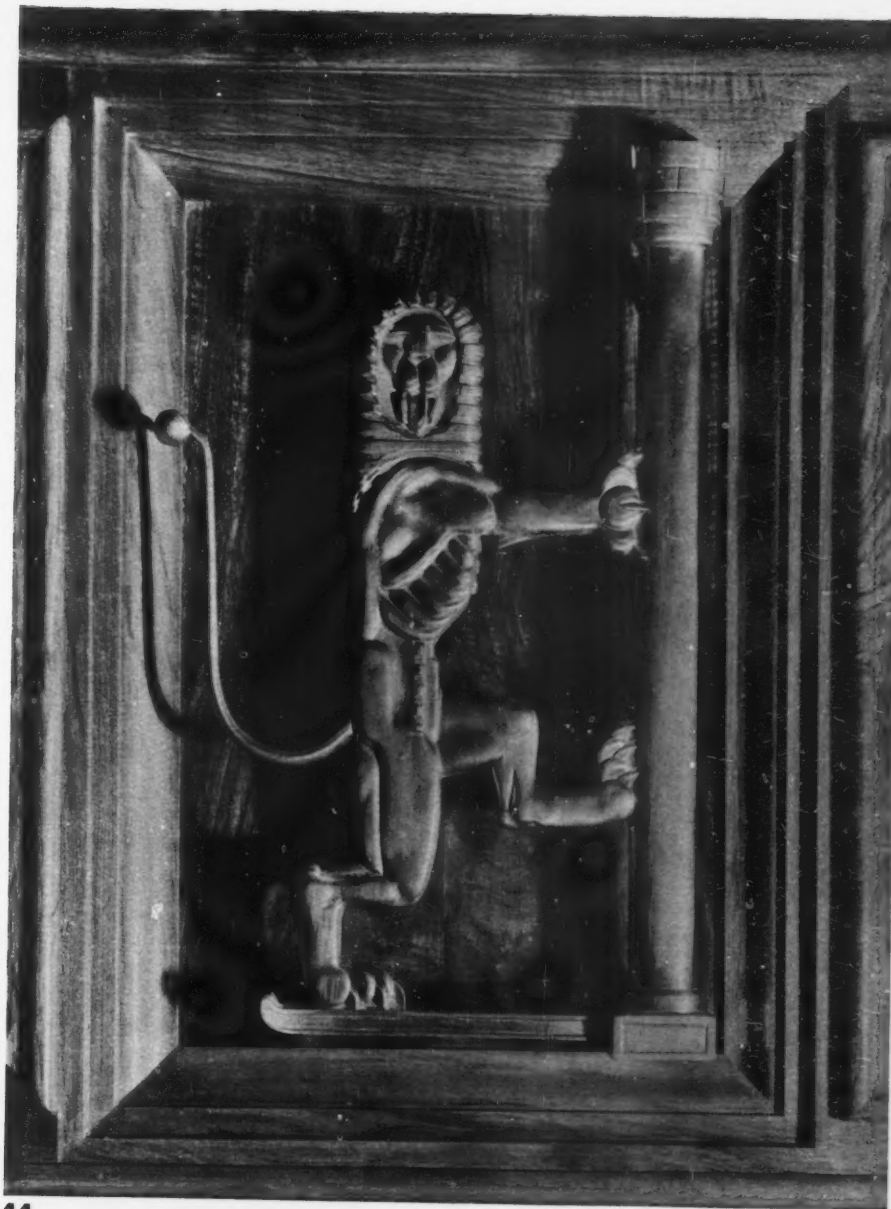


ELEVATION OF THE BRONZE RAILINGS

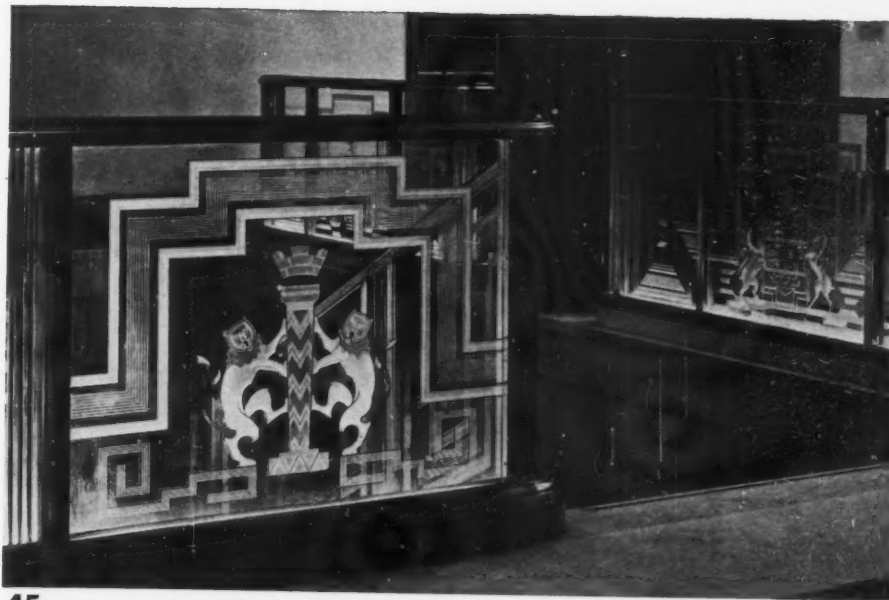
SECTION A SECTION B

42

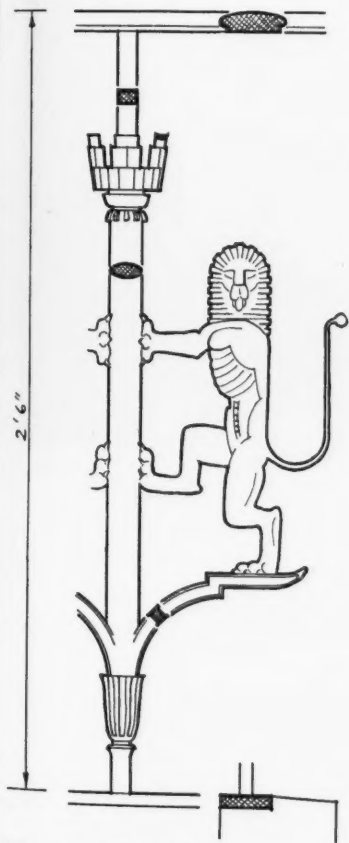
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44



45



43

DETAIL

THE BUILDING IN DETAIL

everywhere contain good examples of many veneers. The architraves and skirtings, mostly of teak, have been built up, and many of the jamb linings have been formed in bold contours. This extensive use of wood linings and architraves must have effected a considerable saving over marble, and give a warmth of finish which is pleasant and dignified.

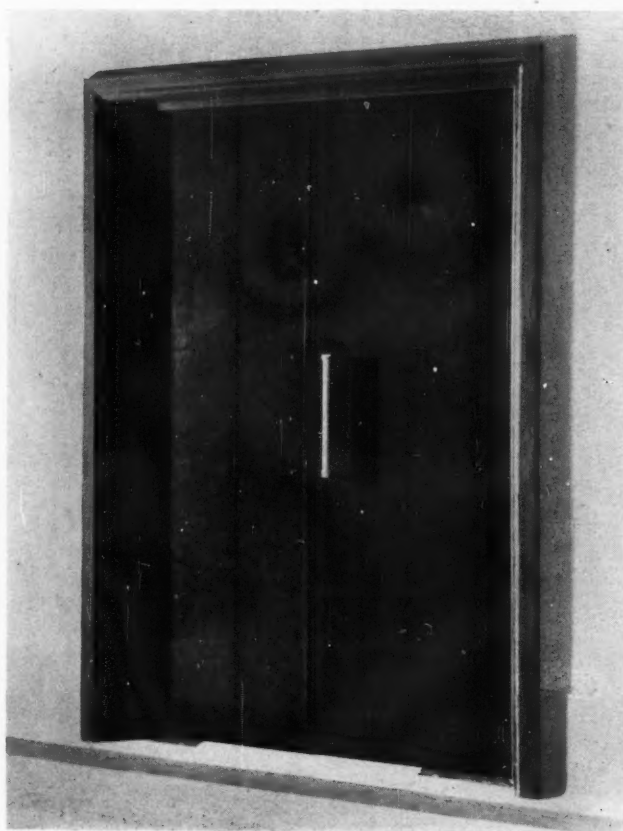
The doors of the Reception Room, Council suite, etc., form important parts of the wall and have been well linked to their surrounding materials in this way.

Metal Doors

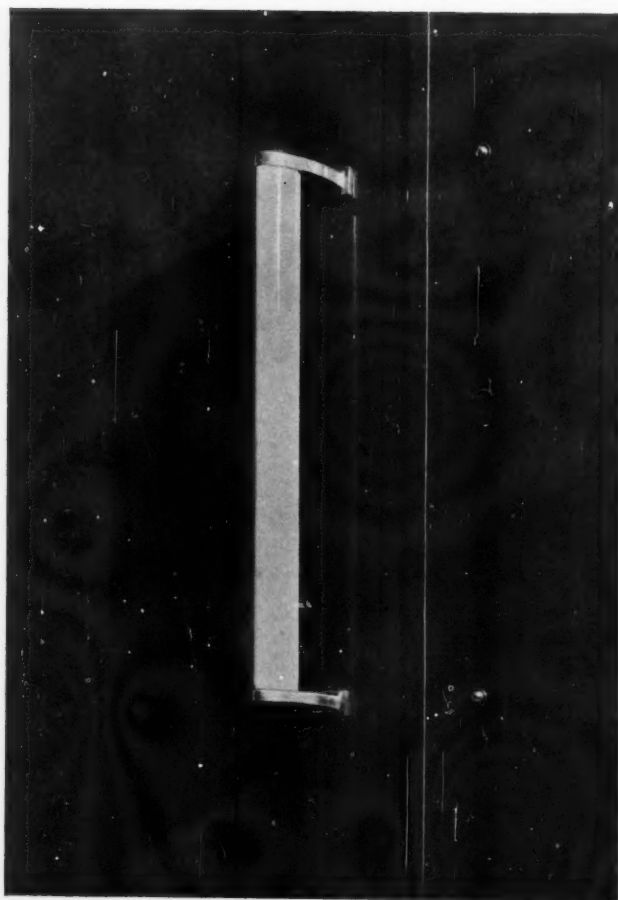
The architect has carried out some interesting and successful experiments with metal doors. He has achieved something seldom seen in this country, a metal door that looks like a metal door and not some peculiar translation of the wood variety, which in spite of being made of steel must have styles and rails and panels as heavy as if made of deal. In particular the flush stove enamelled steel lift doors and service doors are very good. These are packed with an incombustible material, quite light and, I understand, of reasonable price. At last one sees glazed metal doors that gain in lightness of appearance through being constructed in a strong material, and one feels that a real effort has been made to express the character of steel.

Steel

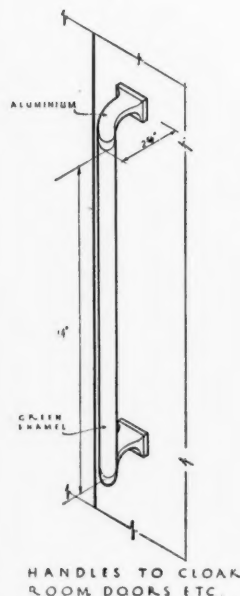
Stove enamelled steel has been used in conjunction with strips of silver bronze for the bookcases in the Library. These are of pleasant colour and well fitted for their purpose, being strong, easily adjustable and easy to clean. Perhaps their departure from



46



47



48

46. A typical example of the flush stove enamelled steel doors, used for lavatories and service portions of the building. They are finished in a stippled green, and are very practical, being light, hard wearing and easy to clean. 47 and 48. Details of the handles to Cloak-room doors. These are made of stainless steel and white composition on a metal core. They harmonize perfectly with flush metal doors.

208

the accepted forms of the "college" library may be excused on the grounds of practicability and appearance.

Paint

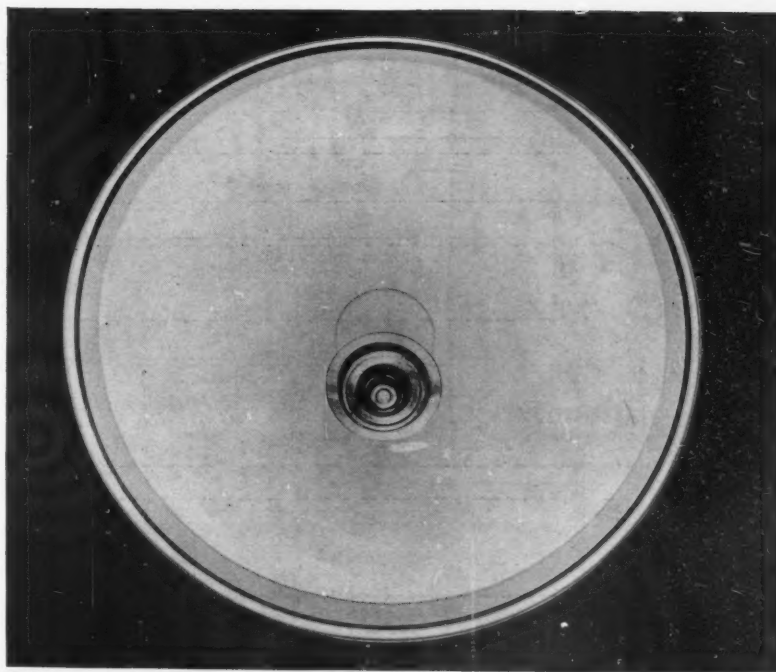
Almost the only room in the building where paint has been used extensively is the Members' Room, 28. This is of a warm domestic character and the various tones of browns and yellows used on the walls and ceilings harmonize well with the carpet and the specially designed fabrics.

Ceilings

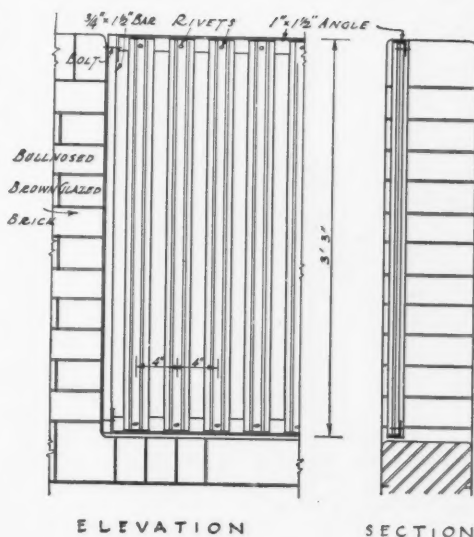
Reflection of light and acoustics have governed the design of the ceilings, none of which are very elaborate. In some cases, as in the Library, a fairly shiny ceiling has been used, the plaster being sprayed with white paint. The main surface is quite plain and acts as a reflector for the lights housed in the top of the bookcases. The high ceiling in the Henry Florence Memorial Hall is quilted, then painted and pricked. The unevenness of this surface is not important as no light is thrown on to it. The lower ceilings are of fibrous plaster of high finish: these contain shallow domes which are used as reflectors of light. The light fittings are made of shallow glass bowls, the lamps themselves being mirrored on the lower half, forming their own reflectors. The same motive has been used in the Entrance Hall, and in many cases light is thrown on the ceilings from torchère fittings.

Lettering

One is struck by the excellence of the standard of lettering throughout the build-

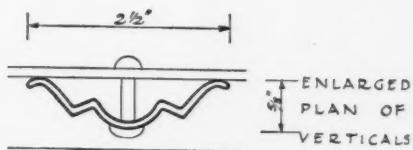


51



ELEVATION

SECTION



ENLARGED
PLAN OF
VERTICALS

STEEL BALUSTRADE TO BACK AREA

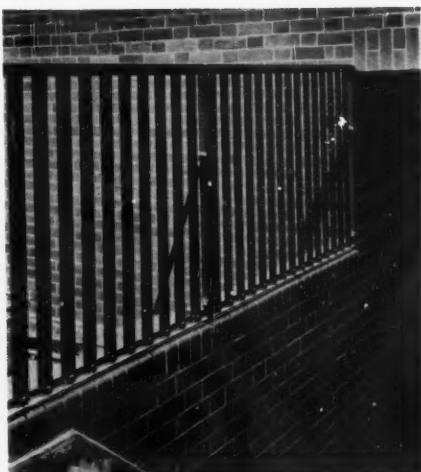
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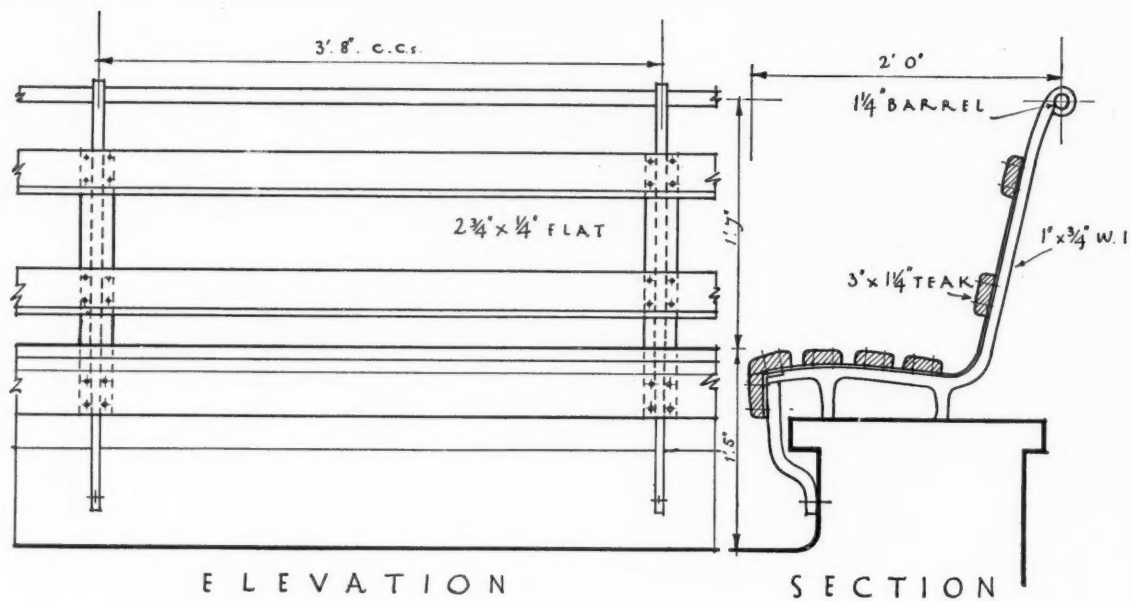


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49 and 50. The railing round the Goods Entrance in William's Mews. This is a very good section for its purpose, as it is difficult for children to climb, and very strong and serviceable. 51. One of the light fittings, made of a shallow clear glass bowl with a centre of spun silver bronze. The lamp is mirrored and acts as its own reflector. This type of lighting is used in the Henry Florence Memorial Hall, small saucer domes in the ceiling reflecting the light into the room. 52, South Africa, and 53, India. Panels in the carved pine screen in the Henry Florence Memorial Hall, showing the quality of the carving and the suitability of this wood.



PARAPET SEAT ON FLAT ROOF
ADJOINING LIBRARY

54



55

ing. In the Entrance Hall it has been used as an "all-over" pattern on the walls. The beautifully constructed and well spaced Roman letters, painted in a pleasant light brown, are a fine example of how information may be conveyed, and lettering used to great decorative effect. The lettering, whether required by the County Council, or used to name a room, is all of the same standard and based on the same principles of legibility and quality, and one feels strongly that this is of great importance in all buildings, the resulting effect being well worth the thought and pains it has obviously entailed.

Ornamental Metal Work

There is little ornamental metal work in the accepted sense of the word, but what there is is of great elegance and finish. The aluminium bronze railing over the entrance door with its fine section and delightful cast lions and the aluminium bronze lions on the stair to the basement and on the fourth floor landings, are examples of the attention paid to detail in the building. Adapted from the R.I.B.A. crest, these are of very good form and pattern, in a metal the colour of which is very suitable to their formalized design. The railings round the

54 and 55. The seat on the flat roof at third-floor level. The steel supports are fixed into the coping, and the seat is formed of teak boards. The curve of the back is very comfortable and the railing has considerable quality when seen from the terrace outside the Henry Florence Memorial Hall.

area on the Weymouth Street front and on the second floor balcony are made of cast iron and painted. They have a fineness reminiscent of the late eighteenth century. Those at the goods entrance in William's Mews are a very interesting use of short sections of "Lunatic Asylum" type railing. Difficult to climb, with a surface which does not encourage chalk designs, they are very fitted for their present use.

In this general survey of the details of the R.I.B.A. Building I have tried to show how the architect has created an effect of permanent decorative value, governed by the quality of available materials and practical considerations. Save for the use of many and beautiful wood veneers, the number of these materials is comparatively small. One is struck by the light natural tones of most of the decoration. In nearly every case the natural colours of the materials have been used to create the main effects, carpets, curtains and furniture being used to link these together. The lightness of colour and high standard of craftsmanship have helped the architect to produce an effect of great light and space in a comparatively small building.

ANTHOLOGY

The Unknown British Art

To talk of art in its accepted, conventional sense, almost co-extensive with romantic art, is to leave out of account the most original and overwhelming contribution to art of Great Britain in the nineteenth century, one quite outside of the schools, whether of landscape or of other poetry, which were refuges rather than housing for modern life. I mean the art of the Industrial Age, the art of the Machine. Our chief constructive design was thrown into railways and their stations, telegraphs, factories, warehouses, exhibition buildings, iron- and steel-clads, girder bridges, tubes, machines themselves, whether of peace or war. The buildings that mark the time and correspond to the churches and other structures of the Gothic centuries are not the Law Courts and the Liverpool Cathedral, but the Crystal Palace and the railway stations. Here was a new construction in glass and iron, comparable in its fundamental logical daring with Amiens and Beauvais, or the stone and glass of Gloucester. But in our humble apologetic fashion we dismissed this tremendous development of art as something to be ashamed of, or covered it superficially with lendings of what we were pleased to regard as artistic, the Greek Temple at Euston, the Gothic Castle at St. Pancras, the mediæval nonsense at the Tower Bridge. We left it to the French to rescue the logic of our discovery from that muddle. Architects, in our view, were artists; engineers something else; whereas the engineers, when they were not imposed upon by the so-called artists, were directly creating rhythmical beauty and grace of a bare monumental kind, an inflexible and ferocious kind, from the necessities of the task. It was an art which had no overflow of beauty in imagery, was unfriendly in its materials, and had extremely unpleasant accompaniments in the conditions of its use; smoke and grime and smell; but it was art in its degree and beauty in its kind.

This state of things—the sharp divorce between, on

one side, what the nineteenth century was chiefly driving at, with the masculine and grim art appropriate to those objects; on the other the production of ugly things for use with a plethora of loathsome ornament—this was the situation in which The Art-Workers' Guild began its wistful life. Its originators stood aside from the main stream of English production, and had a very good case for doing so; but they were apt to put up the wrong case. They accused the Industrial Age and the Machine of producing no beauty. That is nonsense for anyone who has ever looked without prejudice at, say, the maze of railway lines in a big junction, at a steam engine, a destroyer, or even a bicycle. Such things are much more beautiful than the ornamented ornaments that make up so large a part of Arts and Crafts Exhibitions. The radical objection to the mechanical art is not its want of beauty but the perversion and absurd extension of its use, its religion of means for means' sake, nay, of art for art's sake. But that last is our complaint against the "artists" also, who so rarely give us a tolerable chair or carpet or tea-service, but wriggle their woeful patterns over all our poor little open spaces. To deny the beauty of a destroyer is like denying the beauty of a tiger, because the tiger is a cruel, a hostile and uncompanionable beast. Blake, who had a deeper philosophy and more masculine imagination than the Pre-Raphaelites, knew that the tiger is more beautiful than the lamb, though not so agreeable a member for the home circle, and the right attitude of the Guild to the mechanists would be to plead, "We are mere children as constructors and designers; we succeed mostly in turning out toys rather overloaded with decoration; but the faith we so little exercise is that art should be concerned not merely with its own perfection in power, but also with the demands of gentle and civilized life; a modest heaven rather than a perfect hell."

The Tiger and the Rattlesnake
Are rare examples of design;
And man, the mechanist, can make
Terrors more cruel and as fine;
But Art, with high explosive hurled,
Grows much too perfect for the world.

CULTURE IS ANARCHY,
by D. S. MacColl

MARGINALIA

MUNICIPAL RETRIBUTION

The centenary of Birmingham's Town Hall was celebrated on October 4, when memorial medallions to its architect, Joseph Aloysius Hansom, were unveiled inside and outside the building in the presence of such of his lineal descendants as could be assembled. In his speech the Lord Mayor claimed that in this way Birmingham was doing all that was possible, retrospectively, to make civic amends for a particularly

mean and odious action which dishonoured its first municipal representatives.

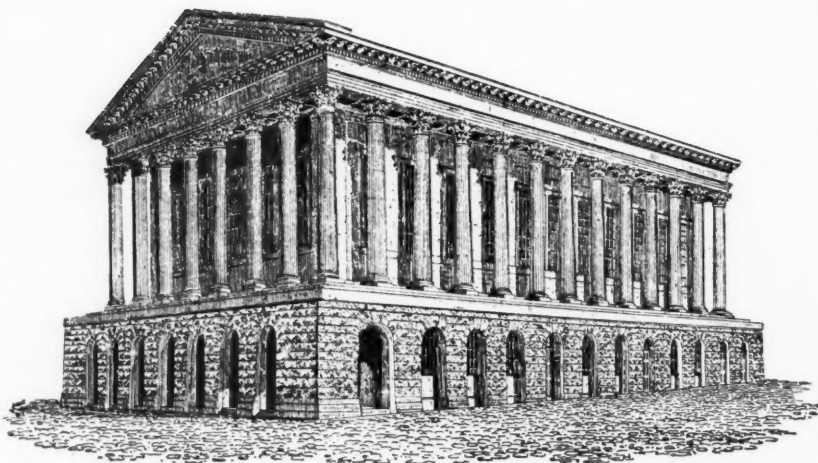
The story of Birmingham Town Hall is the story of a typical nineteenth-century swindle. In December, 1830, the Street Commissioners—Birmingham was not yet even a municipal borough—invited architects to submit plans and elevations for a town hall on a site recently acquired for the purpose. Nearly seventy architects (including Sir Charles

Barry) competed, the princely premium of £100 for the best design being won by Hansom, the son of a York carpenter, who had prepared his plans in four days. But as Hansom was unknown and only 27, Bumbledom considered he had won under flagrantly false pretences. So on the principle of "handsome is as handsome does" Hansom had to be handsomely done down. As a first step he was bullied into consulting "architects of standing." Sir John Soane advised the substitution of the Corinthian

Order of the Temple of Vesta at Tivoli for that used in the Temple of Jupiter Stator at Rome, which Hansom had adopted as the model for his continuous colonnade; but John Foster, of Liverpool, the pupil of Smirke, recommended that Hansom's original design should be adhered to. Having obtained tenders, the Commissioners proceeded to limit the total outlay to £17,000—which left exactly £352 for contingencies and the architect's remuneration—and to compel Hansom to make himself financially responsible for the completion of the building at that price. Work began in April, 1832, but in spite of the utmost resourcefulness on Hansom's part (among other expedients he set up kilns in which the clay excavated was burnt into bricks on the site) he was inevitably soon forced into bankruptcy. The Commissioners thereupon immediately superseded him by John Foster; or, as Hansom bitterly put it, "transferred the property of his intellect to another." Although Foster had merely completed Hansom's original design, the Commissioners passed a hearty vote of thanks to him, which omitted all reference to Hansom, when the Town Hall was festively opened in May, 1834.

Fortunately time brings its own revenges. Notwithstanding Joseph Chamberlain's insistence that Brum's university must be crowned with a pseudo-Italian campanile, none of the many public buildings erected in Birmingham during the intervening century have the slightest architectural significance compared with its classical Town Hall. One interesting fact about Hansom's masterpiece, which many critics consider as almost worthy to rank with St. George's Hall, Liverpool, is that it is built of Anglesea marble, one of the hardest British stones. It is strange that Anglesea marble should now be seldom, if ever, used, for the way it has weathered in Birmingham proves that a patina of soot and sulphur fumes only ennobles it, which is true of no other native stone except Portland.

Though Hansom lived to design many other buildings, he is best known as the originator of the two-wheeled Hansom Cab, which he patented in 1834. That supremely elegant, yet essentially functional, vehicle represented the most rational and rapid means of urban transport for so long as the horse was king of the road. Adolf Loos pretty certainly had the London hansom in the front of his mind when he insisted that nineteenth-century coachwork had already achieved a genuine embodiment of that elusive "modern style" which designers of the eighteen-nineties were so fruitlessly striving to realize.



Birmingham Town Hall.

Presented gratis to the Subscribers of the Birmingham Journal.

Hansom & Welch Architects

Drawn and Printed at H. Harmer's Lithographic Establishment, Ave. Street, Birmingham.

An 1833 print of Birmingham Town Hall

REVISED CATALOGUE OF BOOKS

A catalogue of books on architecture, decoration, furniture, and technical books and periodicals on the science of building construction has just been re-issued with additions by The Architectural Press, 9, Queen Anne's Gate, Westminster, S.W.1. A copy will be sent post free on application to the Manager.

A MODERN CUP FOR MODERN LINERS

According to *The Evening Standard*, Mr. H. K. Hales, M.P. for Hanley, who is said to be the original of Arnold Bennett's Five-Towns character, "The Card," is going to present a trophy "which will promote healthy rivalry by giving a concrete form to the abstract term used among nations for the honour of the fastest time across the Atlantic." The cup has already been made, and Mr. Hales has offered it to the Italian Government since the Italian liner *Rex* at present holds the Atlantic record with the smart time of 4 days, 13 hours and 58 minutes.

As will be seen from the illustration Mr. Hales's cup symbolizes blue ribbons, speed, the Atlantic ocean and quite a number of other possibly relevant things besides. But as the original "Beachcomber" once aptly remarked, the trouble (and/or advantage) of these triple sculptural groups is that when designed to represent, say, Faith, Hope and Charity, they might equally well be labelled

Reading, Writing and Arithmetic; or Freeman, Hardy and Willis.

The interesting thing will be to see—if and when the *Queen Mary* wins this remarkable trophy—whether it will look quite in place on board her, or in what is often called "rather striking contrast" to the rest of the ship's plate and general scheme of decorations.



For the "Queen Mary"?

THE EVOLUTION OF THE WAREHOUSE



A

THREE GERMAN EXAMPLES
(FUNCTIONAL, CLASSICAL,
GABLED).

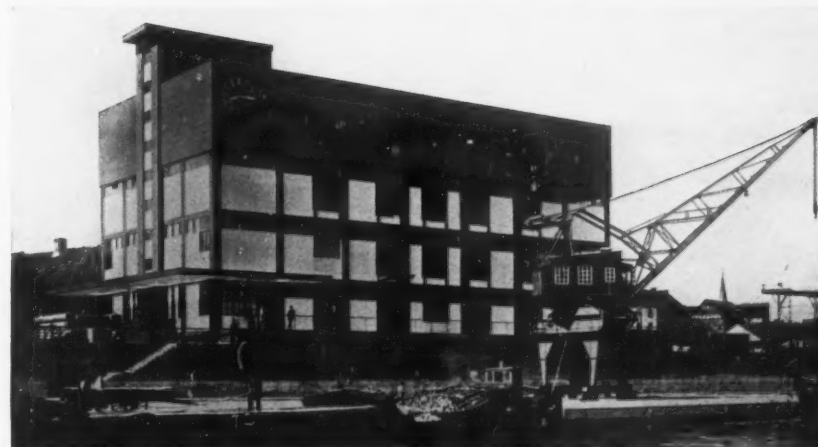
A. The group of thirteenth-fifteenth century red-brick granaries on the River Trave at Lübeck which, though now disused, are preserved as an historical monument.

B. The old stuccoed "Insel-speicher" which used to front the River Spree in Berlin, designed by Friedrich Wilhelm Langerhaus (1780-1851).

C. Concrete bonded stores on the River Niemen at Tilsit, designed by Peter Behrens (1926). Reproduced by courtesy of "The Concrete Way."



B



C



SCOTTISH BARONIALISM IN CONCRETE

Above is a reinforced-concrete grain silo in a deserted Highland landscape on the road from Ullapool to Inverness. It will be noticed how well these useful battlements harmonize with the feudal austerity of the loopholed corrugated-iron farm buildings it defends.

From the Particulars of Sale of a VALUABLE FREEHOLD

Commodious well-fitted residence
sent out by a Scarborough Estate-Agent

The property, which occupies a site having a frontage of about 75 feet by a depth of about 135 feet, enjoys a South aspect and is extremely well built in first-class brick with stone-dressed bay and creeper-clad elevation.

The fireplace in the Dining-Room is fitted with quaint old Georgian embossed Dog Grate. The whole of the fittings are included in the sale except the carved Oak Overmantel in the Dining-Room, which is reserved for the vendor.

On the Corridor is

A well-fitted housemaid's closet, fitted with a white glazed sink (h. & c.) and a similar waste sink.

This is a proposition which should

Appeal as a Boarding House

or to those

Who Require a Safe Investment.

SHIP-SHAPELINESS IN LAVATORIES

According to *The Warwick Advertiser* the selection of a site for lavatories which Warwick Corporation propose to erect on St. Nicholas' Park at an estimated cost of £750, provided a long discussion at a recent meeting of the Town Council.

The Estates Committee recommended that the site originally chosen under the trees of the bank adjoining Banbury Road and close to the boathouse, should be adhered to.



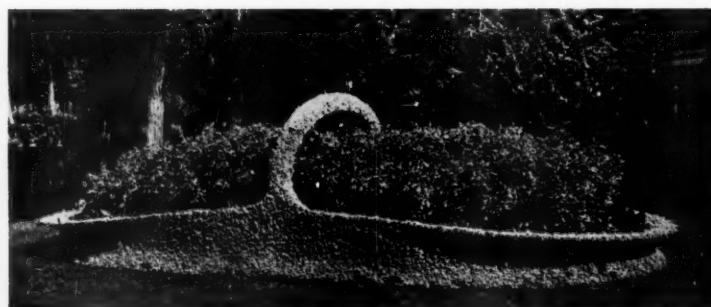
Councillor Tilt said they were very much in favour of having a thatched roof to the lavatory if they could have afforded it. That would have matched the shelter which had been erected, and would have improved the looks of the building very much. He would still like to do that, but he did not suppose they could afford it. So far as the view from inside the park was concerned they also had to consider the view from outside. Alderman Bailey inquired what the

extra cost of a thatched roof would be, and Councillor Tilt replied "about £90."

Alderman Bailey: I think we ought to go in for uniformity. For the sake of a coat of tar we do not want to spoil the ship.

As a model for its new convenience, Warwick could hardly hope to better the very tasteful and natty petrol-filling station on the Henley-Oxford road, reproduced at the top of this page.

FLORAL VIRTUOSITIES



Top: A *corbeille de fleurs* in the public park of Bordeaux, in which flowering plants have been ingeniously used to simulate the appearance of basket-work; and Bottom: The Floral Clock in Prince's Street Gardens, Edinburgh, the pride of the Scottish capital.



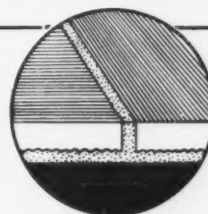
THIS FLOOR WAS DELIVERED IN 6 FT. WIDE ROLLS

A Runnymede rubber floor is the right floor for a hall such as that illustrated—and for many other places. Its numerous advantages over other floors are well known.

There are special reasons why the floor you use should be Runnymede Rubber. It is made in rolls 6 feet wide, and is delivered and laid in this form. Therefore it is **cheaper to lay, lies better on the floor**, and is **more waterproof** than other such floors.

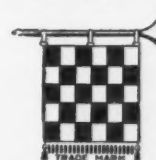
The flooring is composed of separate tiles vulcanised together, the joints being absolutely permanent. There is an unusually **large range of designs** for selection.

The surface is unique in having a permanent natural glaze, consequently cleaning consists only of regular washing with soap and warm water.



THE SECRET

This diagram shows an enlarged section of Runnymede tiling illustrating the unique method of jointing.



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More Details of the R.I.B.A. Building

Wood Panelling, Joinery and Furniture

THE joinery throughout the building is worthy of particular notice. The doors everywhere are fine examples of the use of many handsome veneers. The large sliding doors, in two leaves, to the Reception Room are a very involved piece of framing to form a backing for the all-over panel design of the architect. Each leaf weighs about half a ton, is hung on a Coburn track, and moves with great ease. The jointing of the Indian laurel wood veneer and English walnut is of a very high quality. John P. White & Sons, Ltd., who made these doors, are also responsible for those to the Committee Rooms, which are an unusual mixture of woods, being Australian black wood and English walnut inside and, on the gallery side, of a rusticated pattern of English walnut and teak.

The Council Room suite, where all the

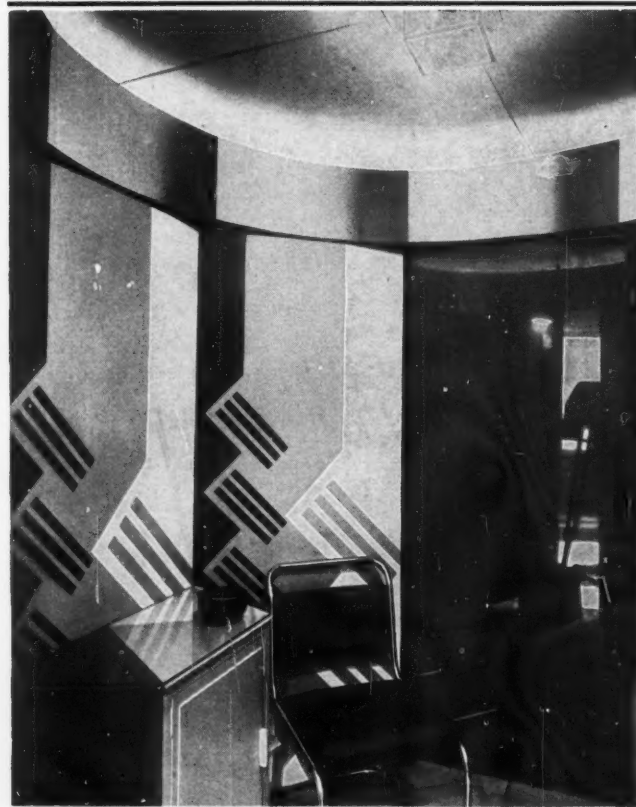
fixed joinery is also by Messrs. White, is an example of some fine English walnut, of which the fronts of the seats are made in a rusticated design of normal colour. The swirl walnut veneer linings to the walls behind the Presidential chair and on the Portland Place wall are unique examples of their kind. This veneer is the result of special cutting from a freak tree, and gives a distinctive all-over pattern. The doors to this Council Room are of Australian walnut, English walnut and Canadian maple. The panelling in the Henry Jarvis Memorial Hall is of black bean, olive ash and flowered teak, executed by Messrs. George Parnall & Co., and the effect of warm browns is very striking in its fine workmanship and beautifully selected veneers. The hardwood skirtings and architraves by the general contractors, Messrs. Ashby and Horner, Ltd., are of well selected teak, and of good finish.

The new furniture in the building is by Messrs. J. L. Green and Vardy, Ltd. The Presidential chair in the Council Room shows

that highly skilled carvers are still to be found in England. The treatment of the wood is in the true tradition of wood carving, all the shapes and forms expressing their material, not aping stone or metal design. The toned pine blends well with the other woods in the room. The chairs for the Library, Aston Webb Committee room, and the platform in the Henry Jarvis Memorial Hall, are excellent examples of the more highly finished forms of joinery. Messrs. Green and Vardy were also responsible for



One of the carved panels in the pine screen in the Henry Florence Memorial Hall, depicting South African Mining Industries. Designer: Dennis Dunlop. Craftsmen: J. L. Green & Vardy.



REFLECTION before SPECIFICATION....

The illustration shows an untouched photograph of a door in our show stand at the Building Trades' Exhibition at Olympia. The door was finished in Hermator Paint and the real gloss qualities of this paint are evident.

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Write for publication number 124

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Dunlopillo Cushioning is made by a new and recently discovered process utilising latex, the natural milk of the rubber tree. Its composition is of a cellular nature which makes each unit fully porous. Overheating in seats is thus eliminated.

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Its durability is great. Made by the new latex process its resilience is lasting and its shape-keeping qualities are unique in upholstery.

Dunlopillo Cushioning is applicable to every form of seating.

The new standard of comfort, hygiene and economy which is set by this revolutionary material is of importance to every architect.

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* Architect: G. Grey Wornum, Esq., F.R.I.B.A.

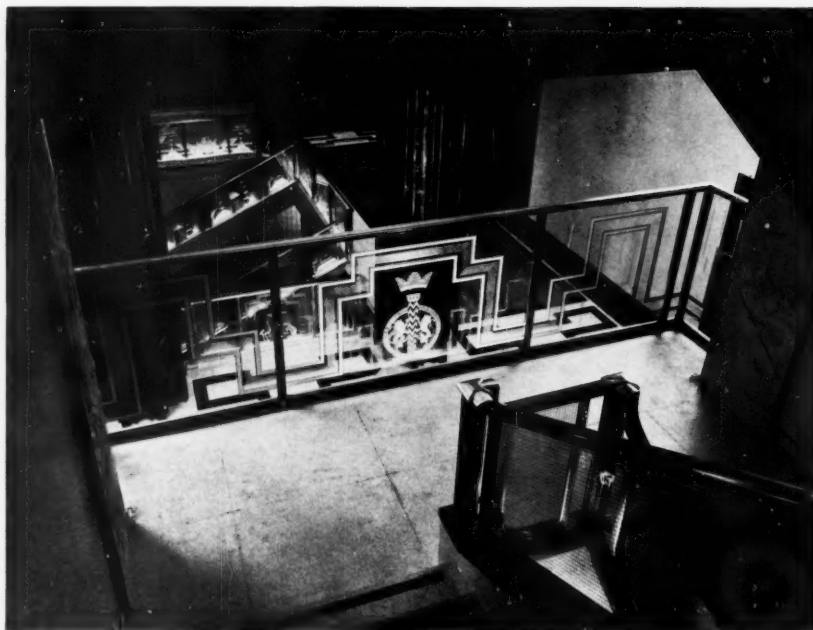
the carved Quebec pine screen in the Henry Florence Memorial Hall. The twenty panels in high relief carved from plaster casts modelled by Denis Dunlop are a rare example of great skill in craftsmanship. The forms are essentially wooden in feeling and the work and finish of a very high standard.

Grilles

The large grilles in the staircase halls by Messrs. J. Starkie Gardner show the flexibility and many uses to which this type of metal construction can be put. Executed in silver bronze there is a clearness of line and an exactness of finish almost impossible to obtain in drawn or pressed metal. The metal work in the staircases themselves is of interest, as much of it was welded *in situ*, and the fine, almost invisible, jointing obtained even under these circumstances opens many avenues where extruded sections could be used, in spite of the obvious difficulties due to assembling away from the workshops.

Glazed Doors

The glazed doors throughout the building are interesting for the lightness of their section and their complete practicability. This is the result of much research into metal jointing and welding by the makers, and a very full appreciation of the architect's wants. The silver bronze itself is a very



The staircase gallery between the first and second floors. This shows some of the ornamental glass, and extruded metal handrail and newels. *Architect*: G. Grey Wornum; *Designer for the glass*: Jan Juta. *Craftsmen*: The London Sand Blast Company. For the metalwork: J. Starkie Gardner.



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Architects: Messrs. Joseph
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Architects: Marshall & Tweedy, FF.R.I.B.A.
- BLOCKS OF FLATS, DOG KENNEL HILL
Architects: London County Council
- NEW FLATS, CUMBERS YARD, FROGMORE (Wandsworth Borough Council)
Architects: Geo. Elkington & Son, FF.R.I.B.A.
- BLOCKS OF FLATS, FLAXMAN ROAD, LAMBETH (Church Army)
Architect: A. S. Soutar, Esq.
- BLOCK OF FLATS, PAGE STREET, WESTMINSTER C.C.
Architect: Sir Edwin L. Lutyens, R.A.
- NEW FLATS, ROPLEY STREET, BETHNAL GREEN
Architect: Ian B. Hamilton, Esq.
- BLOCKS OF FLATS, SEBBON STREET, ISLINGTON
Architect: E. C. P. Monson, Esq., F.R.I.B.A.
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Architect: Andrew Mather, Esq., F.R.I.B.A.
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Architects: Murrell & Pigott, FF.R.I.B.A.
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- NEW TELEPHONE EXCHANGE, BRIXTON
Architects: H.M. Office of Works
- BYRON COURT, HARROW
Architect: W. C. Inman, Esq., L.R.I.B.A.
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- SPECIAL FLAT INTERIOR, BROOK HOUSE
Architect: Robert Lutyens, Esq., F.I.A.A.
- SPECIAL FLAT INTERIOR, BROOK HOUSE
Architect: A. D. Millar, Esq.
- SPECIAL FLAT INTERIOR, BROOK HOUSE
Architects: North, Robin & Wildon, FF.R.I.B.A.
- NEW STEPNEY CARRIER DEPOT
Architects: Milner & Craze, B.A./L.R.I.B.A.
- COLLEGE BLOCK, ROYAL VETERINARY COLLEGE
Architect: H. P. G. Maule, F.R.I.B.A.



The steel lift doors, showing fine finish and quality. The inside of the lift is polished swirl walnut veneer. Architect: G. Grey Wornum. Craftsmen: Waygood-Otis.

successful looking alloy of bronze and nickel. Rich in colour and of good permanence of finish, it has been cellulosed after final cleaning to save deposits, etc., which would ultimately set up chemical action. The craftsmen were Messrs. J. Starkie Gardner.

Lifts

Lifts are by Messrs. Waygood-Otis, Ltd., and are of great mechanical efficiency, being capable of a speed of 800 ft. per minute, but set for 400 ft. They are controlled by the collective push-button automatic control system, so that they will stop automatically at several different floors if desired. The motors are gearless, giving a minimum of vibration and noise.

The passenger cars are finished with highly polished English swirl walnut veneer with macassar ebony skirtings. The doors, also by Messrs. Waygood-Otis, Ltd., are fine examples of stove enamelled steel. Each door is in two sliding leaves, finished in a shiny stippled green. The inset silver bronze furniture is in keeping with the efficient and frank expression of metal.

Flush Metal Doors

All the service doors by Messrs. Roneo, Ltd., are made of flush stove enamelled steel. They are packed with incombustible material; and with mortice locks and plated metal handles make excellent doors which are practical, efficient and easy to clean.



A semi-circular ended bookcase in the Library. This is built of stove enamelled steel and contains the heating and lighting units for the room. Architect: G. Grey Wornum. Craftsmen: For the bookcases: Luxfer. For the heating: Comyn Ching (London) and Company.

Efficient Library Equipment

The main Library contains several interesting features. The bookcases, made by Messrs. Luxfer, Ltd., are of steel throughout.

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Architect : G. Grey Wornum, F.R.I.B.A.

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Front View.



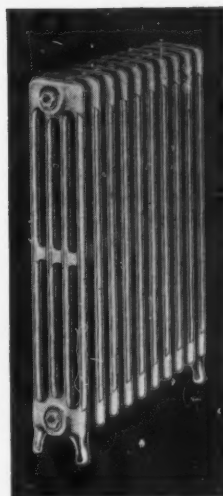
Back View.

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IDEAL NEO-CLASSIC RADIATORS

are the latest development of the column type, giving high transmission and more effective distribution of heat.



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This has been stove enamelled in two colours, and the stippled blue grey of the ends forms an example of the decorative uses of this type of finish. The shelves are adjustable to $\frac{1}{2}$ in., being supported by a modification of the Tonks fitting. A small steel angle connecting two steel hooks is used, which is easy to move and level.

The semi-circular ends of the bookcases are used to heat and light the room. Against the back of the division separating the ends from the shelves there is $\frac{3}{4}$ in. of cork insulation, obviating all possibility of direct heat to the books. "Solray Radiant heat" panels by Messrs. Comyn Ching (London) & Co., Ltd., have been welded on the back of the semi-circular face. This method of heating should be very successful, as it avoids the possible troubles arising from radiators being too near the books.

The heating throughout the building, by Messrs. G. N. Haden and Sons, Ltd., is a mixture of floor panel, ceiling panel and radiators, which are all operated by a low pressure hot water system, served by an electrically heated thermal storage.

Ornamental Glass

Most of the work in the building has been carried out by the London Sandblast Decorative Glass Works, Ltd., who are responsible for all the ornamental glass in the grilles and balustrades to the main staircase and staircase hall. Working in close co-operation with the designer, Mr. Jan Juta, they have achieved

a very high standard of finish in the various processes of acid biting, sandblasting, brilliant cutting and the burning in of silver. The glass in these cases is $\frac{1}{4}$ in. polished plate, Armourplate being used in the plain panels on the second floor gallery.

A very fine pair of glazed doors, containing six panels designed by Mr. Raymond McGrath, representing the six styles of architecture, were executed by Messrs. James Clark and Sons, Ltd. This is a fine example of ornamental modern glasswork on $\frac{1}{4}$ in. plate, and has been achieved by the uses of many forms of technique. The glass has been covered on the outside with further plate glass, giving a smooth surface on each face and preserving the cutting from any possible interference.

Mr. Wornum's conception of forming walls of glass has been greatly helped by the fine workmanship and quality of line achieved by these firms, who have produced some real mechanical craftsmanship.

Leather as a Wall Surface

The lining of the walls in the Aston Webb Committee room with leather has produced a scheme of great charm and richness. The goat skins supplied by Messrs. George & Co. were backed on linen, to avoid losing the grain and texture by stretching them over the wood panels. The laminated wood backings were cut to the desired shape as part of the pattern, and then, after the leather was fixed,

were mounted to rough grounds. This work was carried out admirably by Messrs. H. H. Martyn & Co., Ltd.

A Wall Finish for Heavy Wear

The grey glazement used on the walls of the service stairs and kitchens is a very practical and lasting finish. Applied in several sprayed coats on cement rendering and finally sealed with cellulose, it can be obtained in a wide range of colours and at a reasonable cost. Its wearing capacities have been well tried for inside work, and its hard, shiny surface does not craze, crack, show dirt marks or stains.

Seating

The seating in the Henry Jarvis Memorial Hall is designed in the modern theatre manner. The seats are of painted tubular steel with "Dunlopillo" cushioning, and covered with four shades of brown cloth. They are 21 $\frac{1}{2}$ in. centre to centre, and 25 in. overall in depth. Messrs. Cox & Co., of Putney, are to be congratulated on making a very comfortable seat of such small dimensions.

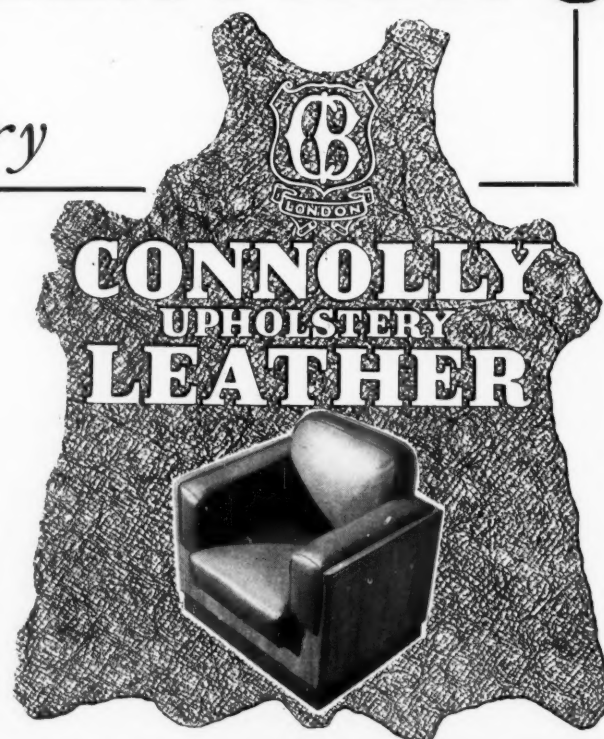
The movable screen in this room is an interesting use of acoustic materials. The painting on linen backed on Insulwood has been pricked to ensure complete absorbance of sound. The cost of this painting itself was borne by Mr. W. R. Gerstle, of San Francisco,

VAUMOL LEATHER

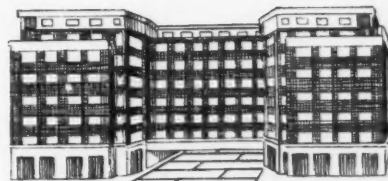
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The seating in the Henry Jarvis Memorial Hall showing the simplicity and neatness of well designed tubular steel chairs. Designer: G. Grey Wornum. Craftsmen: Cox and Company.

the architect's father-in-law, who also donated part of the money for the pine screen in the Henry Florence Memorial Hall.

The windows, which have high opening portions, are worked by Arens Controls, which have been ingeniously arranged as part of the windows. A handle, mounted at the side of the window, is pushed up and down to open or shut the hoppers, making easy what used to be a troublesome and difficult task.

A Good Non-slip Floor

The floor of the main lavatories in the basement is of a non-slip china mosaic, laid by Geo. Jennings, Ltd. This can be obtained in a large range of colours and forms a very hard and durable floor which is acid resisting, and quite easy to clean.

Stone Finishes

All the stone in the building was quarried within the Empire. The masonry of the Portland Place and Weymouth Street elevations is of Portland stone, supplied by the Bath and Portland Stone Co., and was carried out by the general contractors, who are to be congratulated on the very high standard of their work.

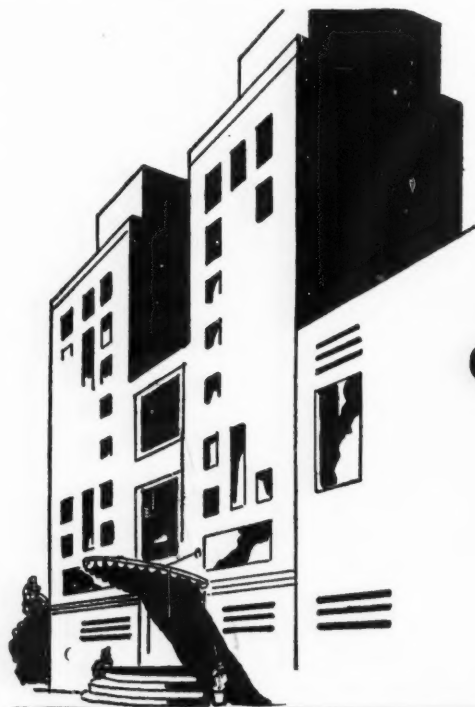
The stonework inside the building by Messrs. Fenning & Co., Ltd., is also good. The extensive use of Perrycot has made some pleasant wall surfaces, particularly in the Henry Florence Memorial Hall. Here the stone has been carved from the cartoons by Mr. Bainbridge Copnall, and the cuts polished; the whole operation being done by the marble masons in the firm's yard. The result is very satisfactory, giving much life and decorative quality to the stone.

The Demara marble of the main staircase has been given a good finish by oiling rather than polishing, which assists the non-slip inlay in giving a rich but not too slippery surface.

The black marble columns in the staircase hall are of Ashburton (Devonshire) marble. They were built up in small sections of polished stone which was quarried and worked by Messrs. Walter W. Jenkins & Co. Ltd.

The floor panels are mainly composed of Hopton wood and black bird's-eye marble patterns.

On the first floor the joint and soffit linings of the opening to the staircases from the first to the fourth floors, are of cream



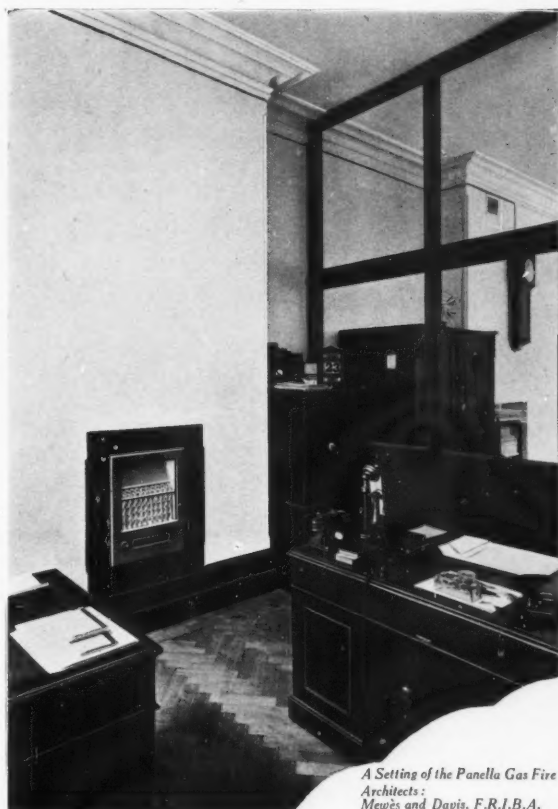
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Architects:
Mewès and Davis, F.R.I.B.A.

The 'Panella' Gas Fire is the fine product of the makers' fifty years' experience. The original flush-fitting Gas Fire, requiring neither trivet nor hearth, it is in perfect conformity with modern decorative tendencies. Equally, it carries technical and hygienic efficiency to the highest point, embodying as it does the Radiation silent burner and Beam ^(trade mark) radiants, which are extremely durable and emit a 'softer' warmth, with a sensation of greater comfort.

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"lap," containing a large amount of gold leaf. This gives a rich finish but unfortunately tends to destroy the form of the modelling by Mr. Copnall, illustrating tools and implements used in the building trades.

Kitchen Equipment

Kitchen accommodation for banquets was not required, as the cooking for this is to be done by caterers, and gas points for cookers, hot plates, etc., only were required. On the second floor, however, behind the Members' Room, there is a small but efficient kitchen by Messrs. Benham and Sons. This is to cater for about 50 diners, and is completely fitted for its purpose. The sinks and draining boards are all of pressed metal. Cooking is by gas. A three-oven unit, a gas grill and toaster, a combined hot closet, carving table and bain marie, urns for teas, etc., an Electrolux refrigerator, two stainless steel topped tables, and ample cupboard space, have been successfully planned in a very restricted space.

Electric Lamps

The treatment of electric lamps helped a great deal in the production of an admirable lighting system and effect. The lamps themselves have been mirrored on the inside of the lower half, thus forming their own reflectors. This system has recently been used in America, but seldom before in this country. It forms the basis of the design of many of the light fittings in the building.



The Presidential Chair in the Council Room. This is of carved pine. In the back of the chair is the coat of arms of the R.I.B.A. Designer: G. Grey Wornum. Craftsmen: J. L. Green & Vardy.

In principle these are formed of a shallow glass bowl, with a centre of spun silver

bronze, the glass being set in sorbo rubber. The lamp is fixed between the supports of this bowl, and its mirrored lower half reflects the light into a small plaster saucer dome, which in turn reflects it indirectly to the room. In some cases the metal centre is omitted, and the silver grey bottoms of the lamps show in the centre of the glass dishes.

A large section of the lighting is done by torchère fittings, consisting of metal bowls (containing lamp and reflector). These are mounted on wood or glass and steel standards, and throw the light on to the ceilings, giving ample illumination and a minimum of shadow. These were designed and provided by Messrs. Allom Brothers.

There is some indirect cornice lighting, as in the Council Room and from the window cills of the Henry Jarvis Memorial Hall. Pressed and frosted glass units have been used in the coffer lights on the ceiling of the staircase hall and in the round "porthole" fittings in the staircase from the first to the fourth floors.

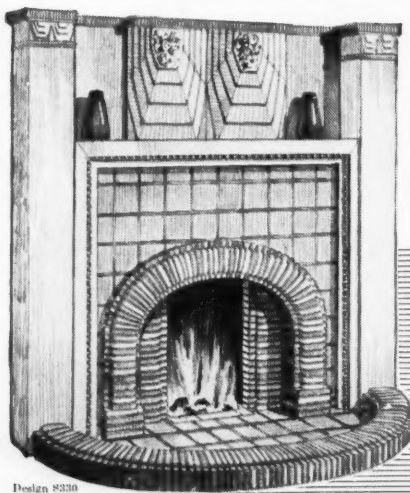
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Obituary

We deeply regret to announce the death of Mr. Theodor Petersen, aged 65, which occurred on Friday, November 2, at his home, "The Lea," Esher, Surrey.

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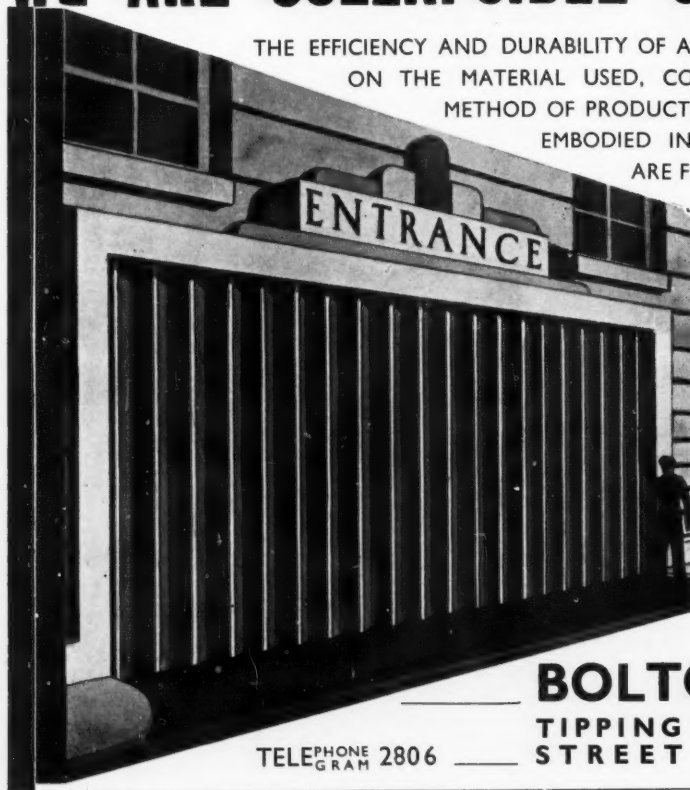
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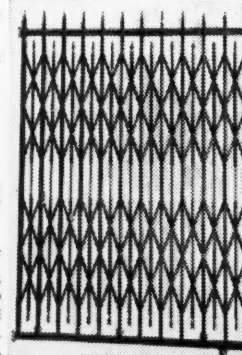
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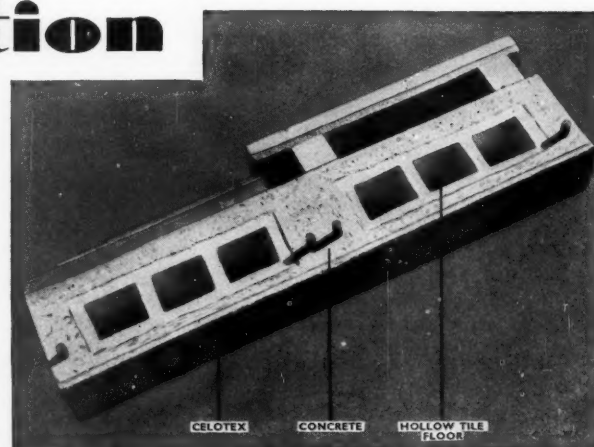
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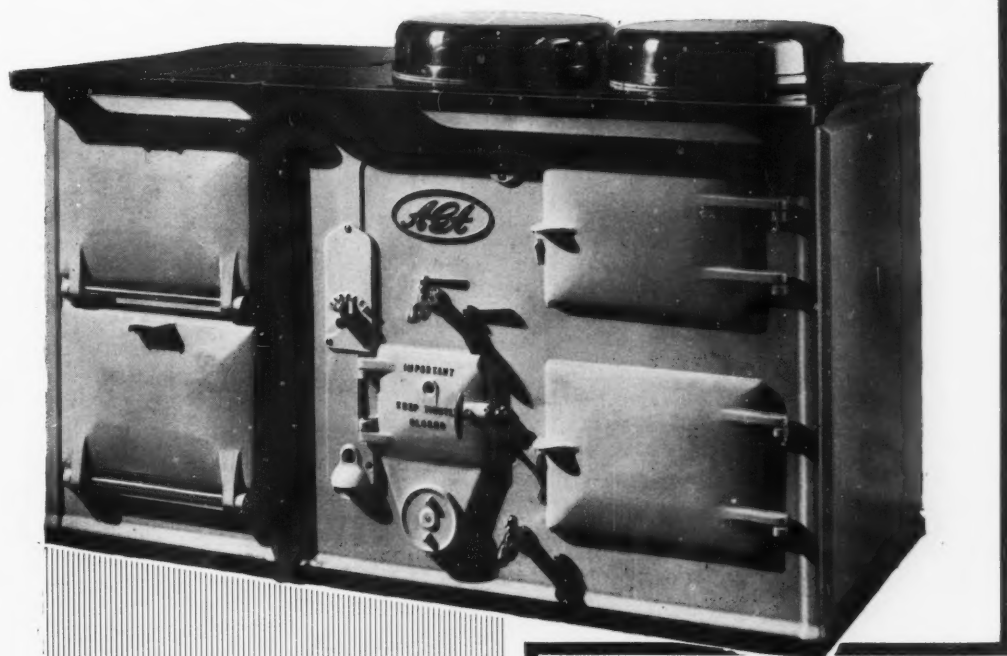


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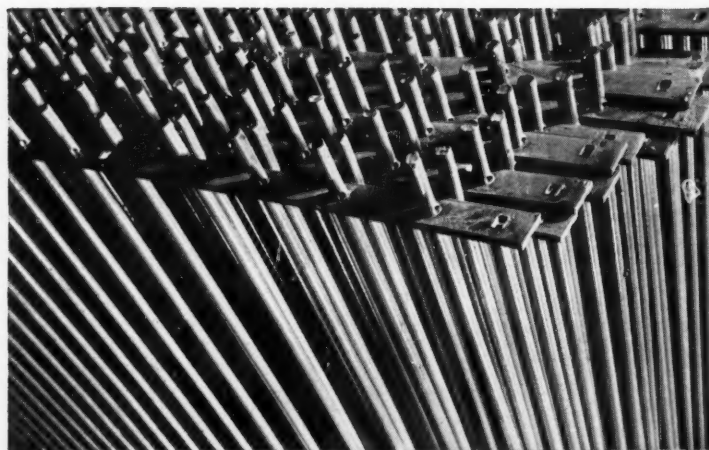
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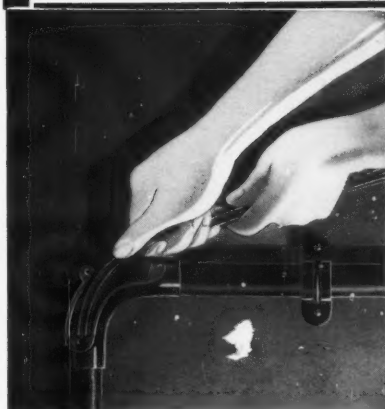
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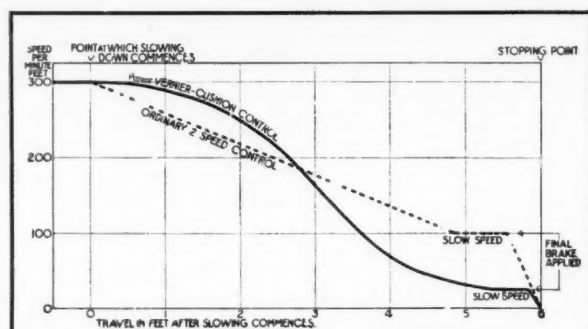


Chart above shows the "smooth" slowing down curve due to the cushioning effect of the 10 : 1 ratio Vernier-Cushion Control, compared with the "harsh" curve of the 3 : 1 ratio pole changing motor of the type normally employed for two-speed lifts.

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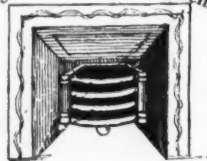


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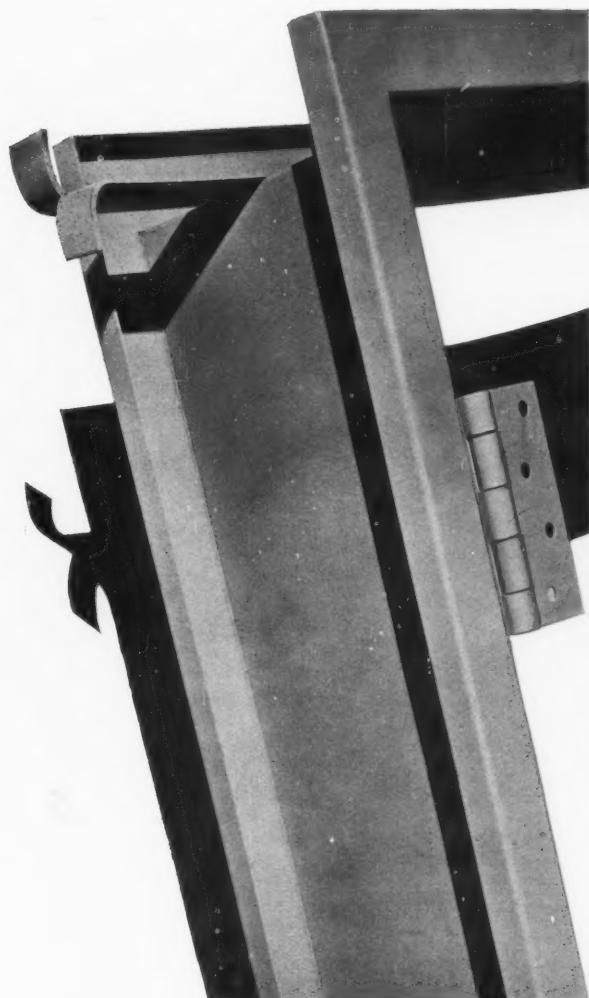


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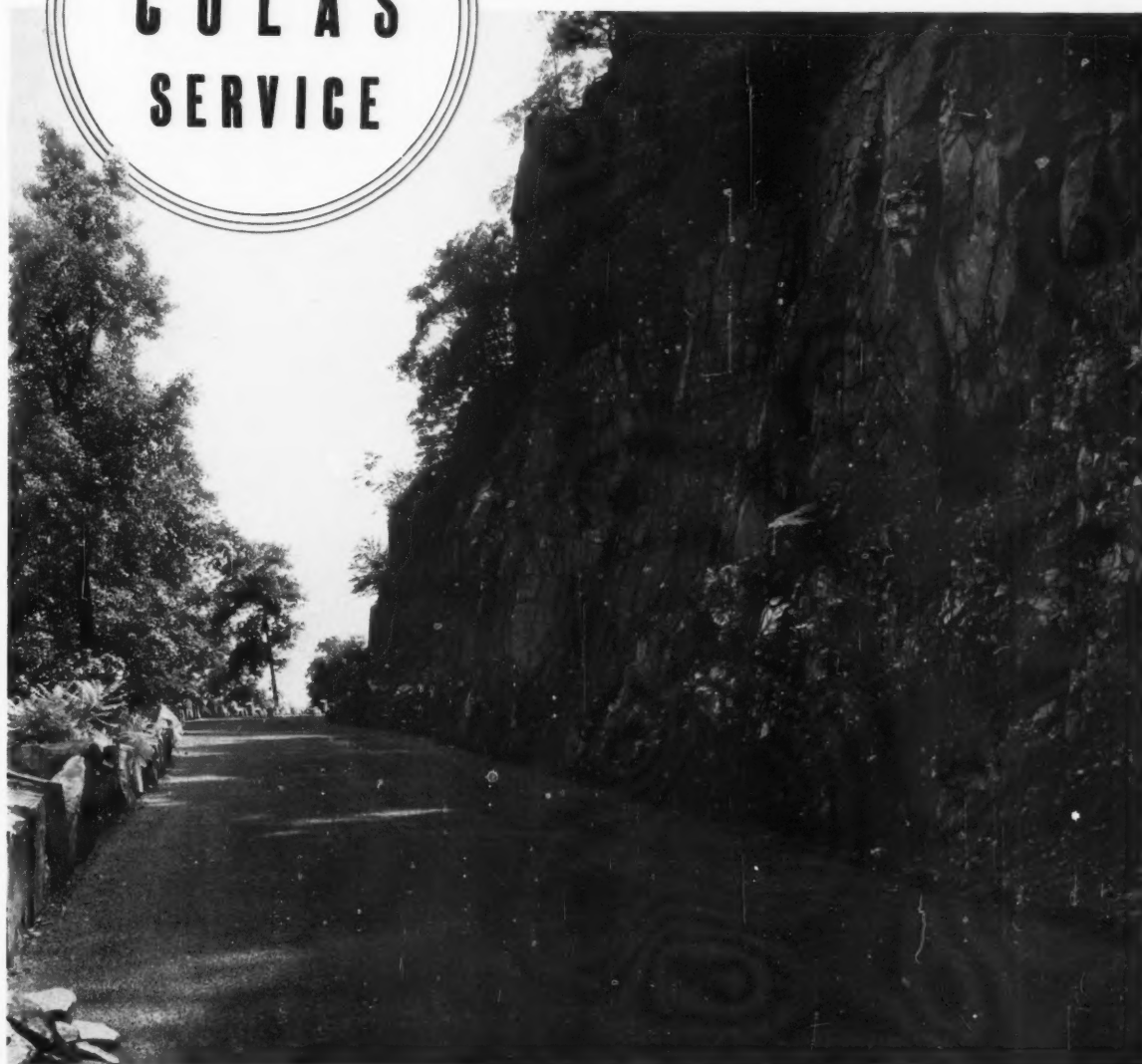


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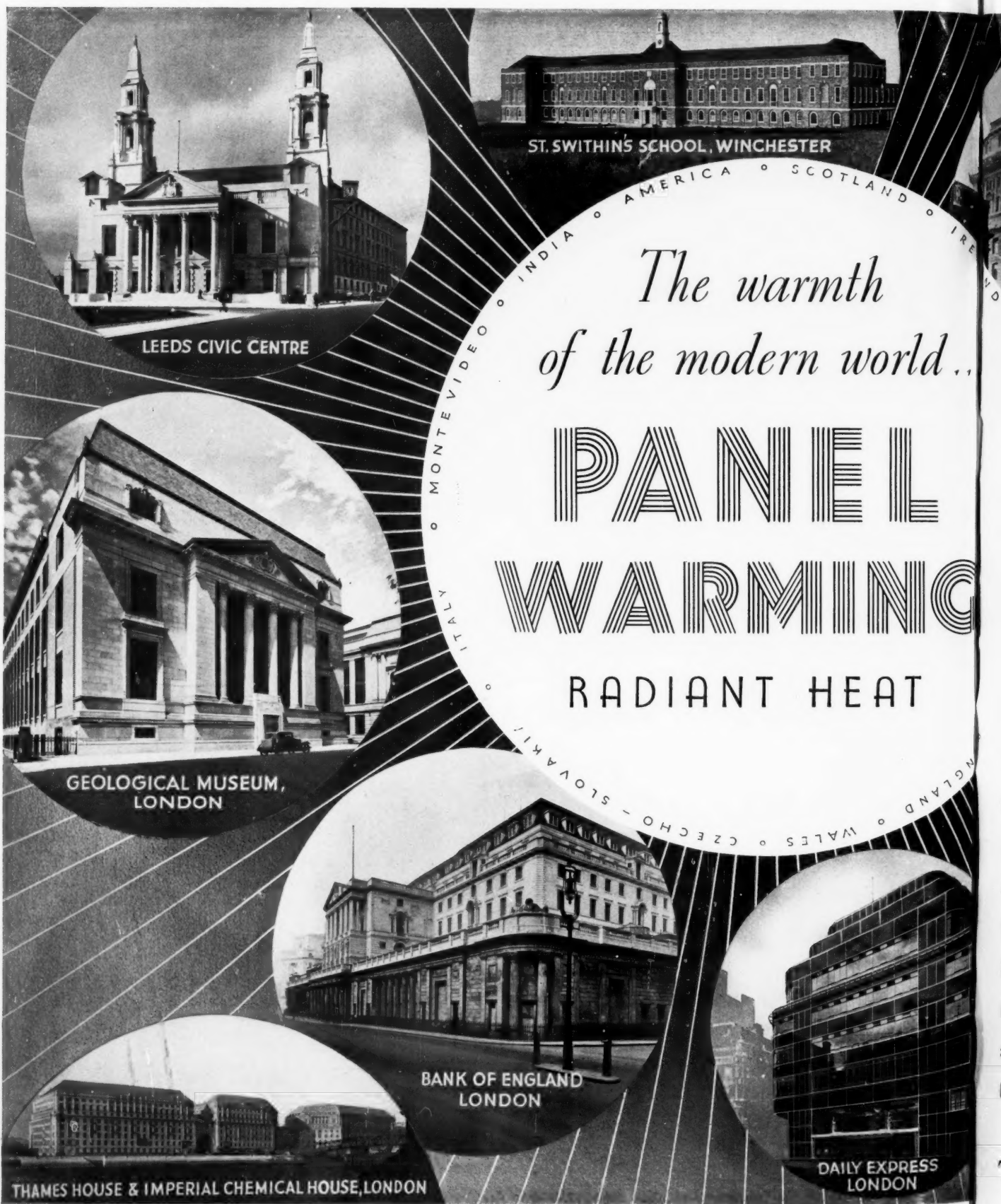
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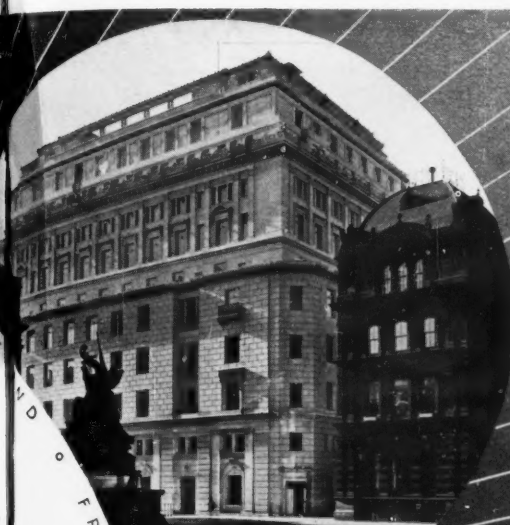
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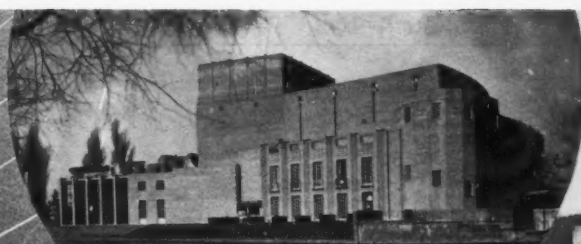
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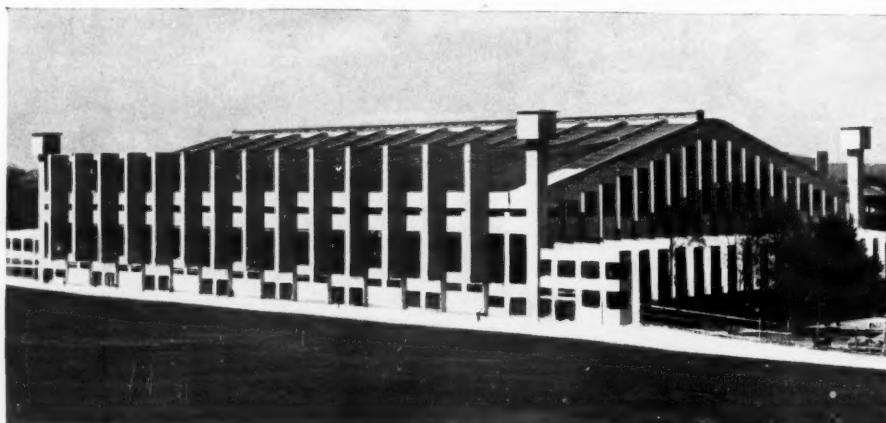
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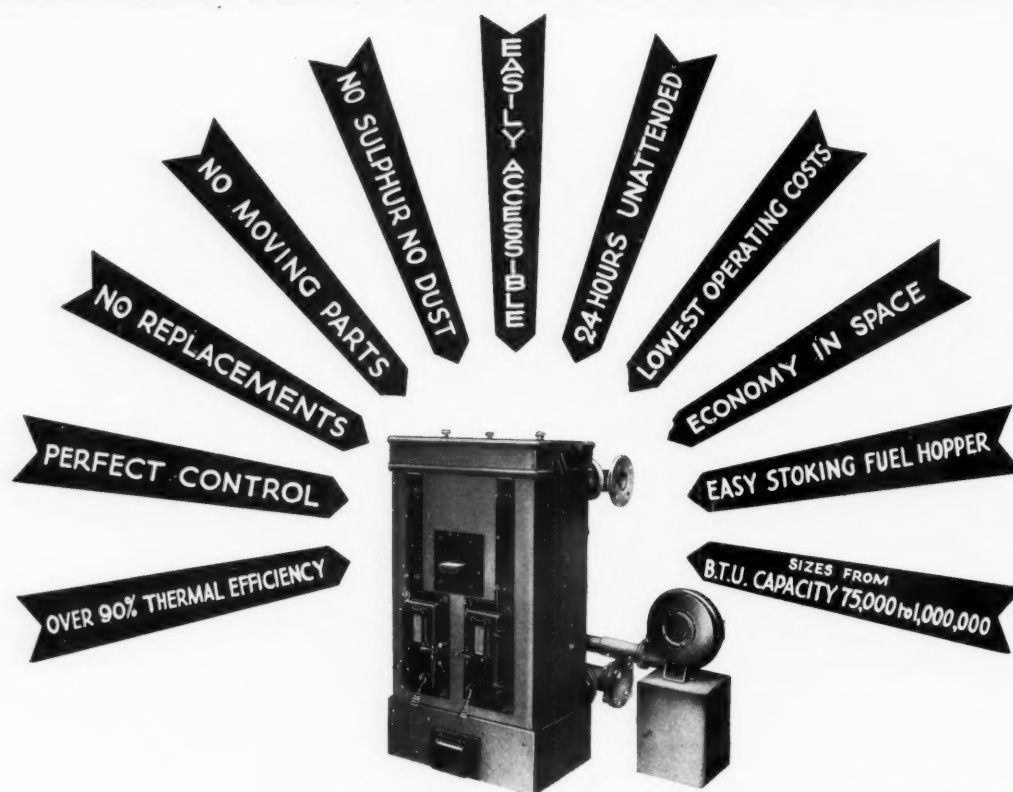
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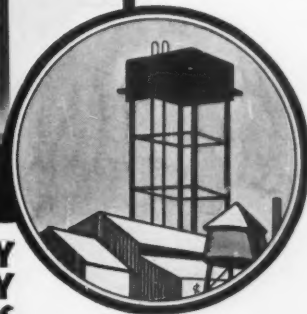


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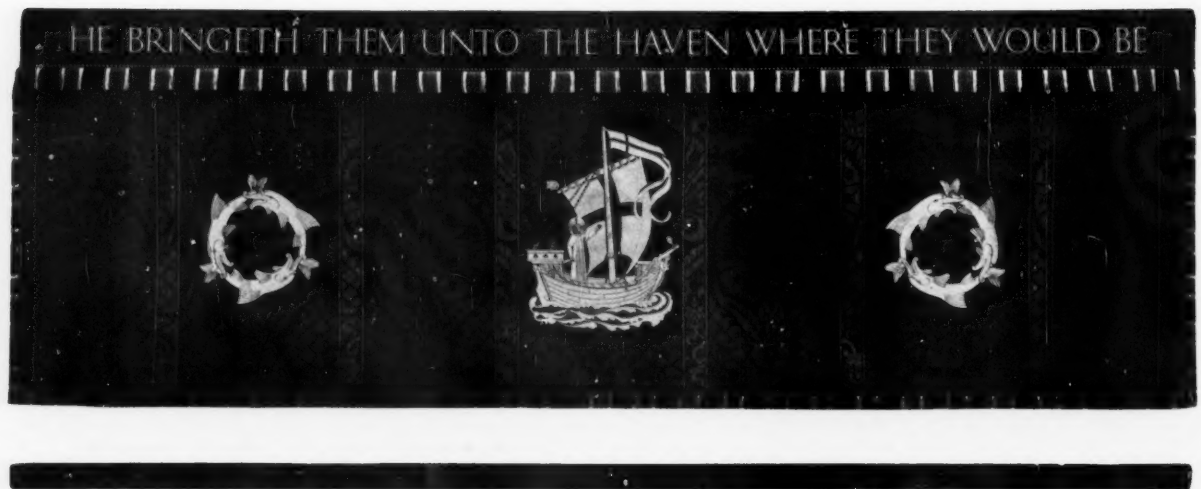
Artist: CHRISTOPHER WEBB

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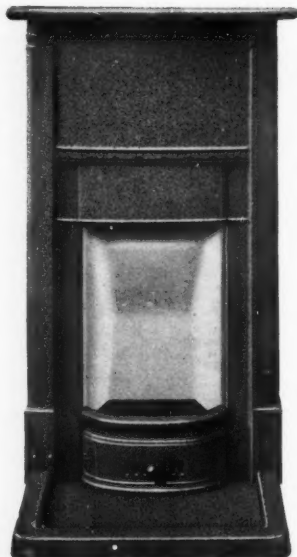
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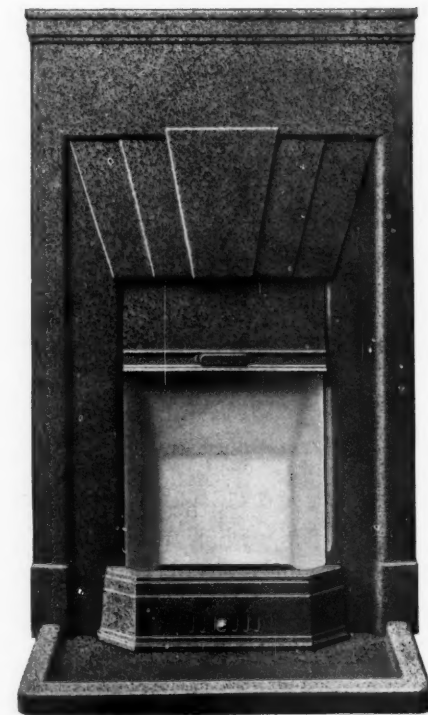
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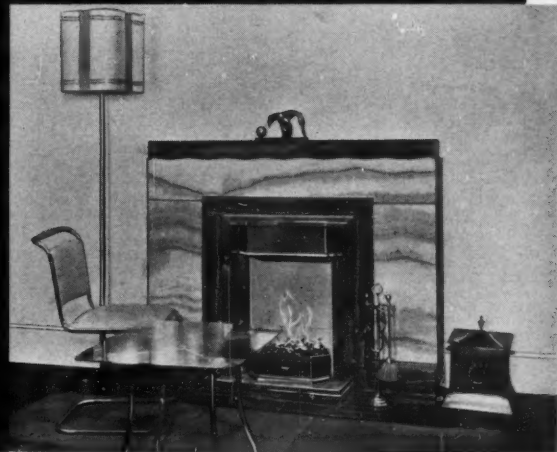
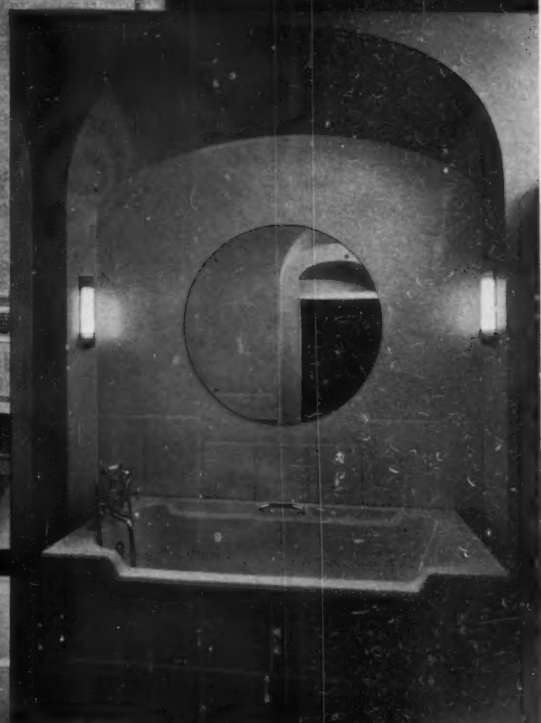
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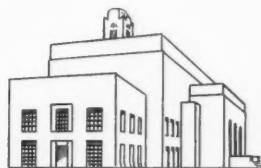
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The illustration shows one of the Committee Rooms furnished in mahogany. The tables have quartered veneered tops, cross banded with black lines. The chairs are in brown hide with coats of arms embossed in gold. Curtains of green crushed velvet tone well with a light fawn carpet.

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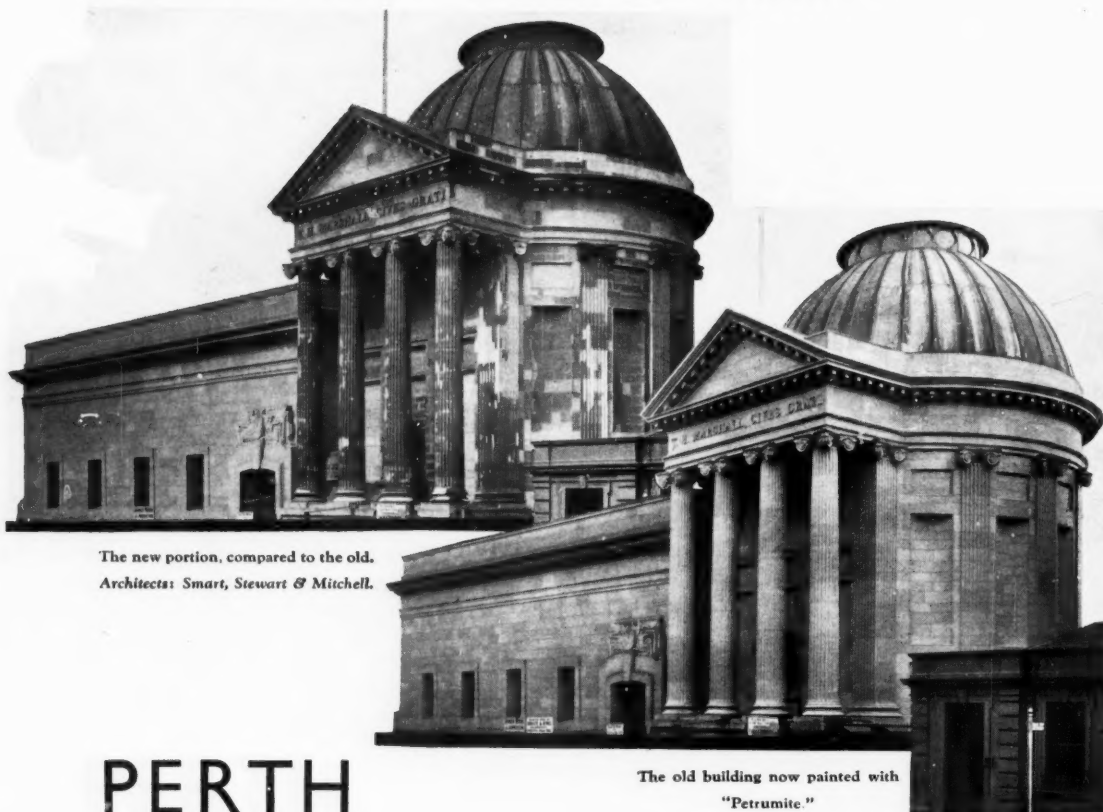
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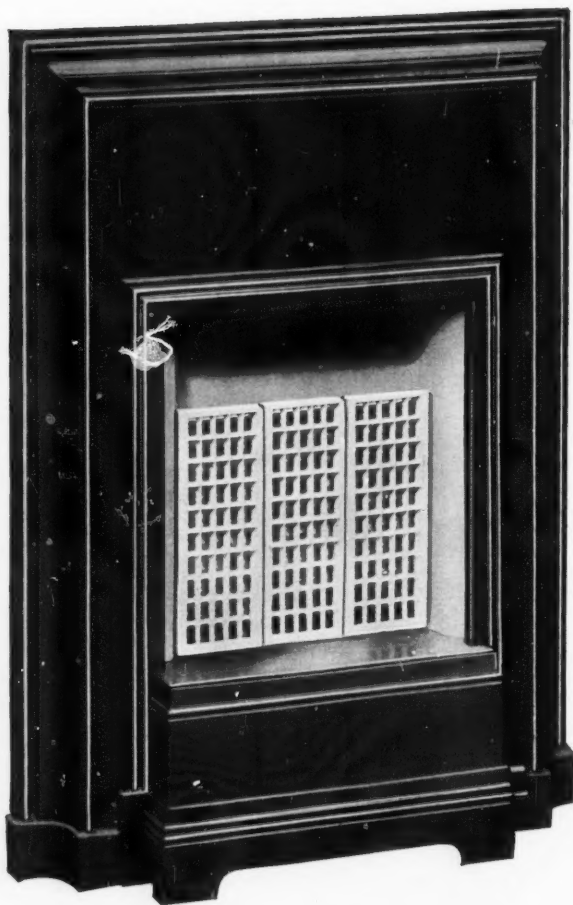
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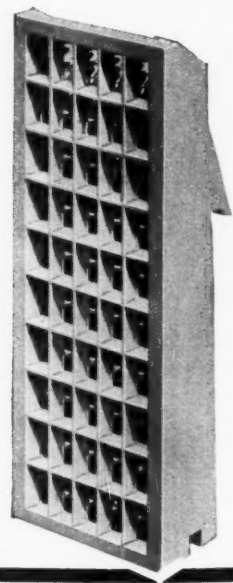
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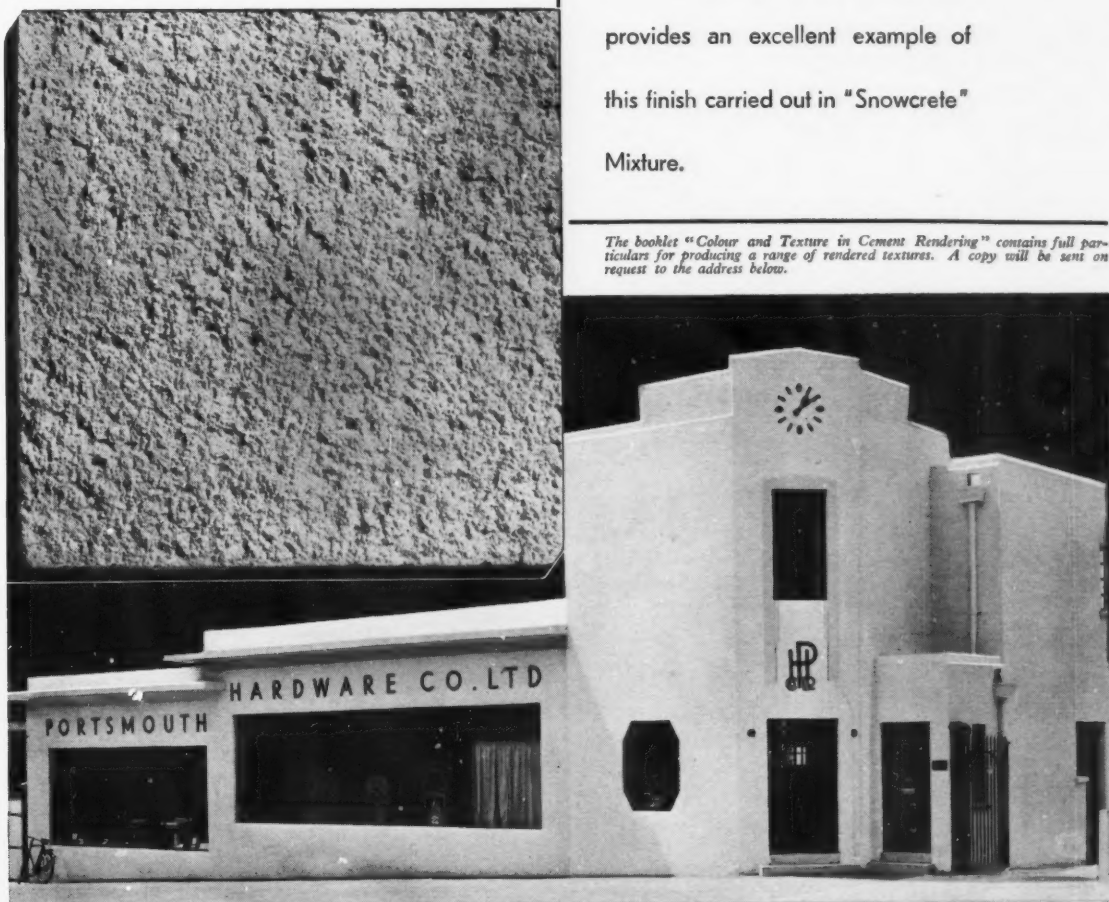


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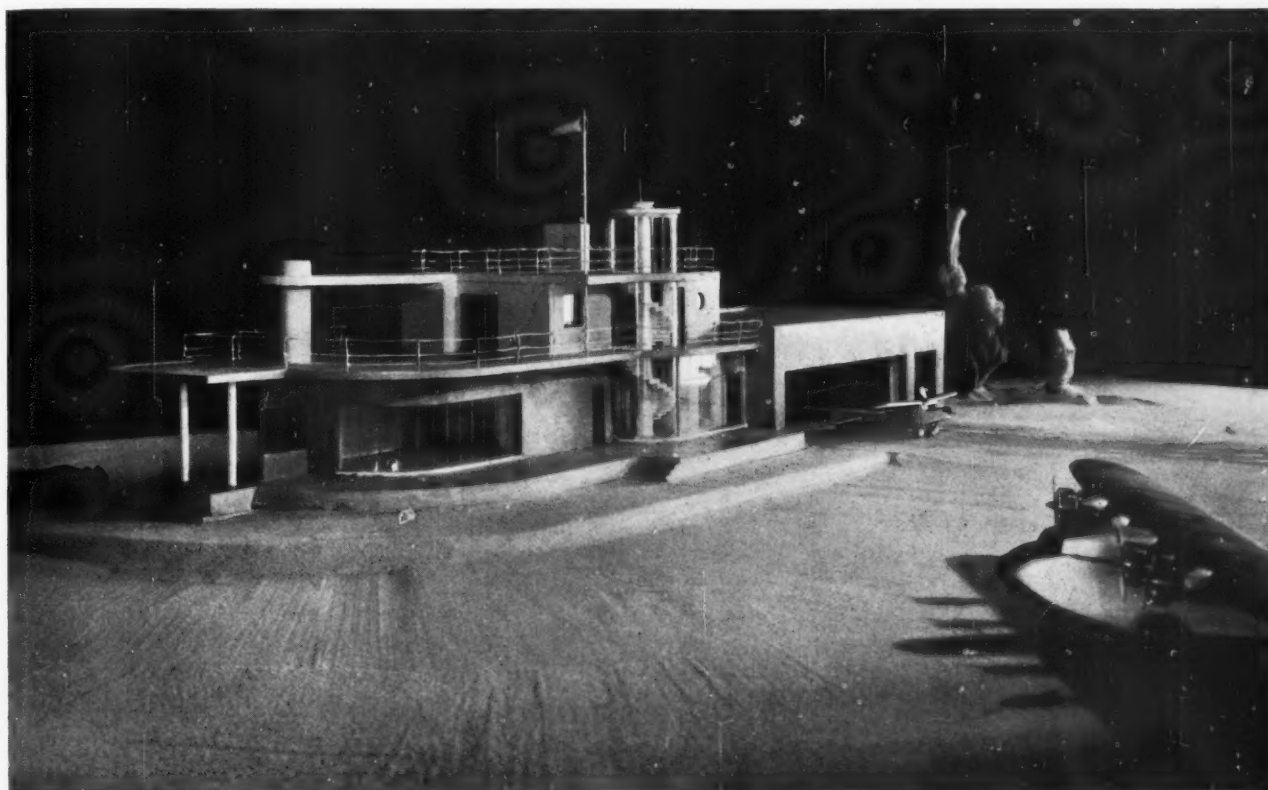
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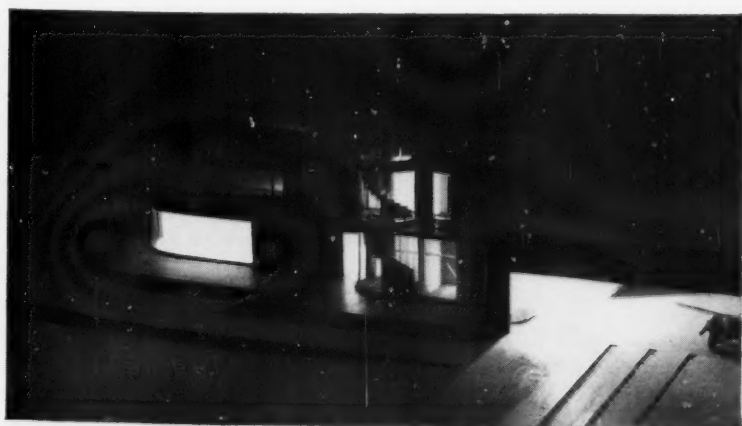




To the left : 38,000 ft. of 21 oz. sheet glass, 3,200 ft. of white Arctic and 520 ft. of wired cast glass are used in this factory of T. Hedley & Co. Ltd., Trafford Park, Manchester. 20,000 ft. of wired cast in patent glazing by W. H. Heywood & Co., Ltd., of Huddersfield, is also employed.

Above is an anticipation of a house in the near future, complete with aerodrome attached, and long windows that provide glass walls to the living-room. This is a photograph of a model built from a design by Raymond McGrath, B.Arch., A.R.I.B.A.

Below is a view of this house of the future at night, showing the great expanse of transparent surface which allows sunlight to pour through the house during day time. The illuminated space to the right of the picture is the aeroplane hangar, adjoining to the house.



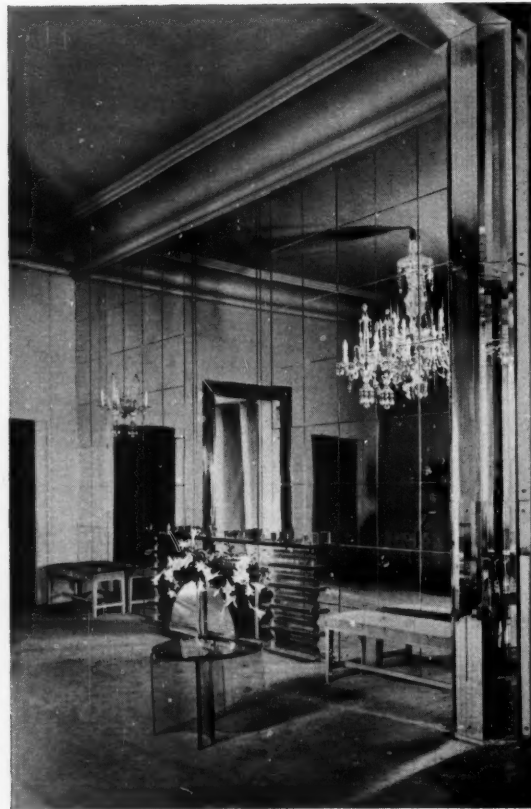
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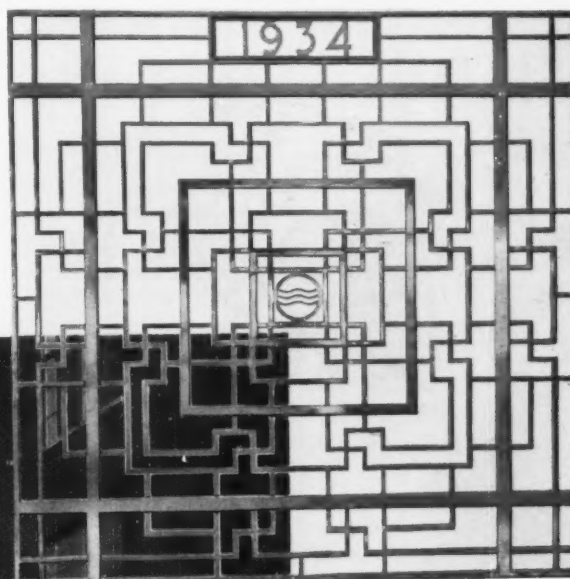
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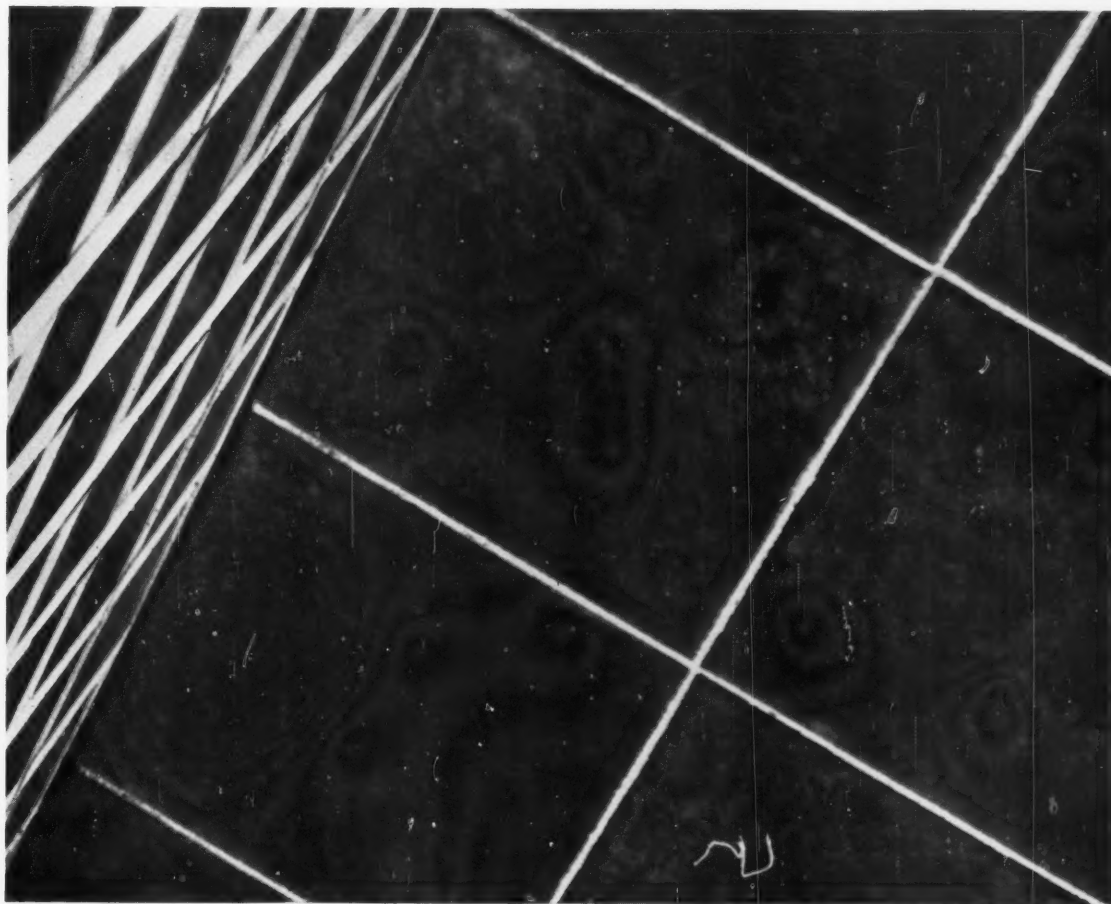
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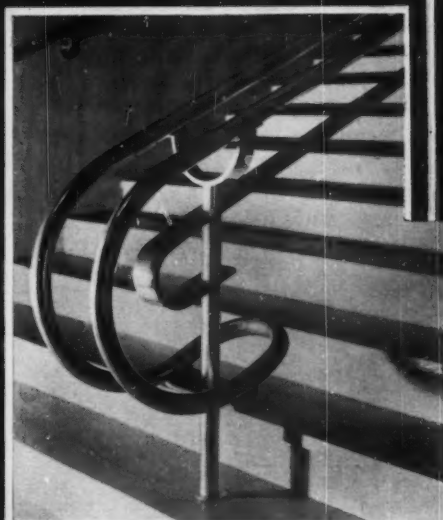
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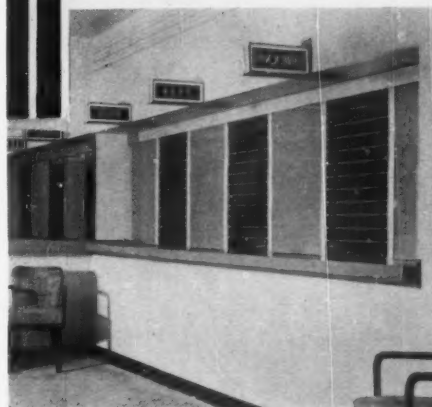
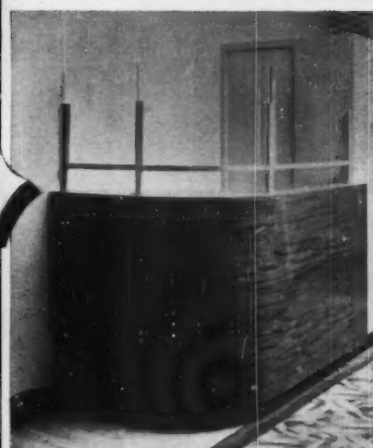
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In this new block of flats in Oxford Street, anodised aluminium alloy has been used for the balustrading, top balcony rail, lighting fittings, kick plates on doors, grilles, and cupboard door handles. Metalwork illustrated here is by Messrs. J. M. Pirie & Co. (London) Ltd. Special surface finishing (anodising) by the Aluminium Protection Co., Ltd.

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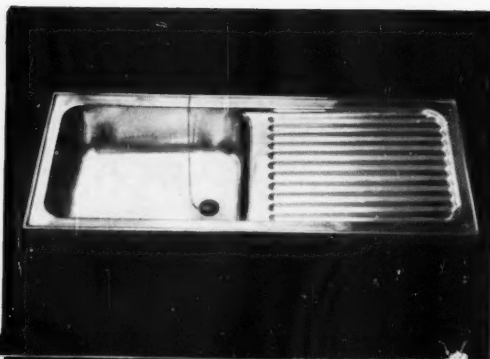
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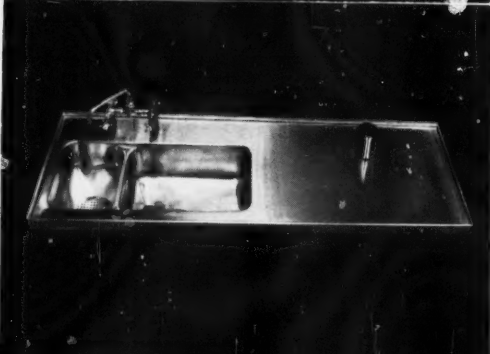
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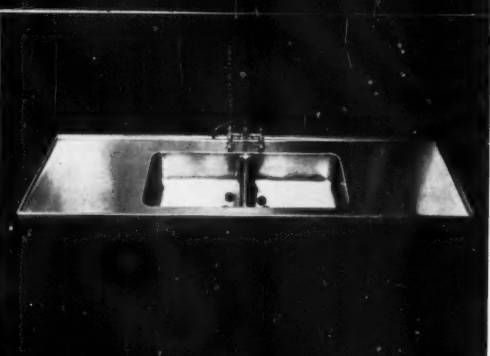
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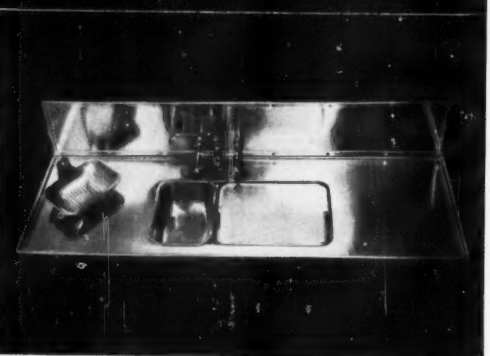
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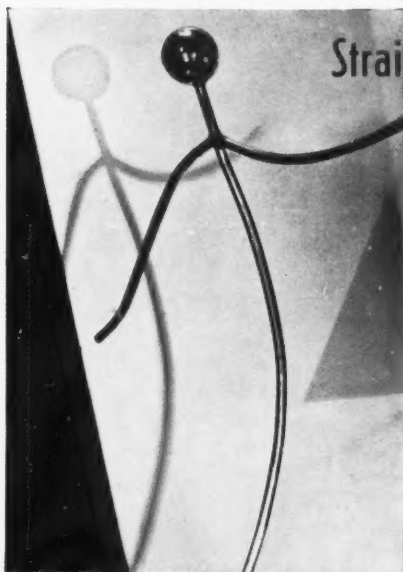
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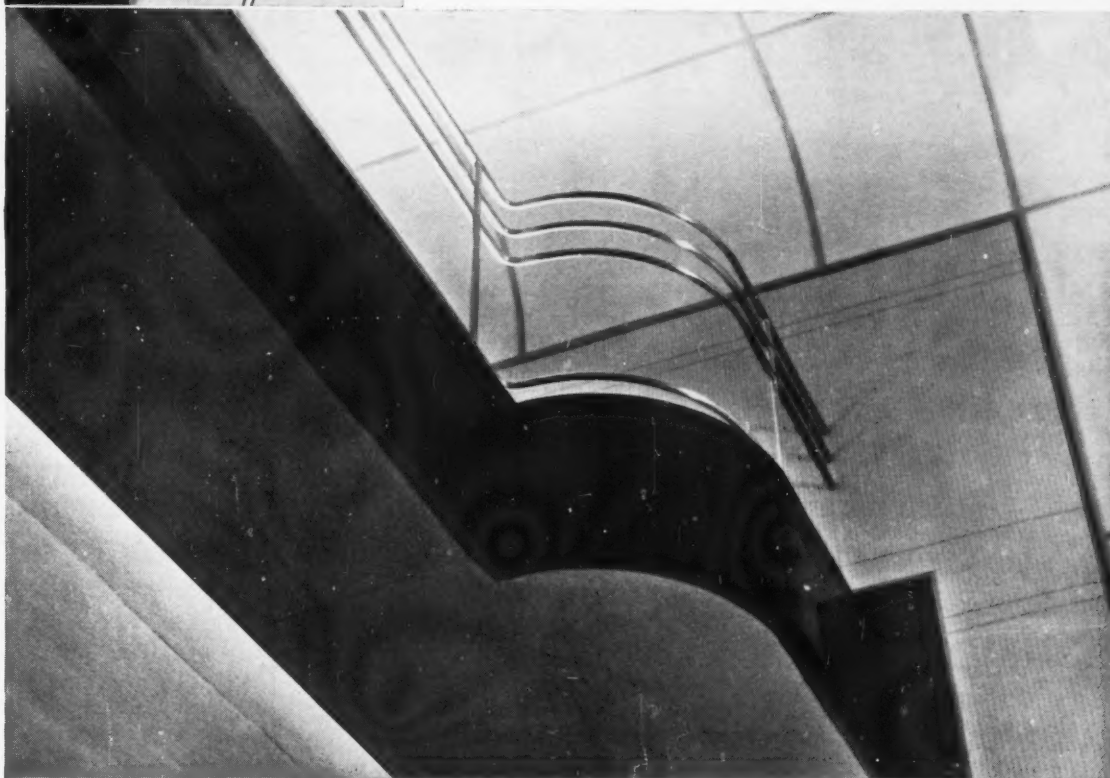
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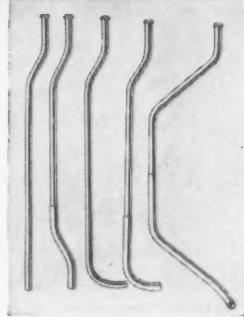
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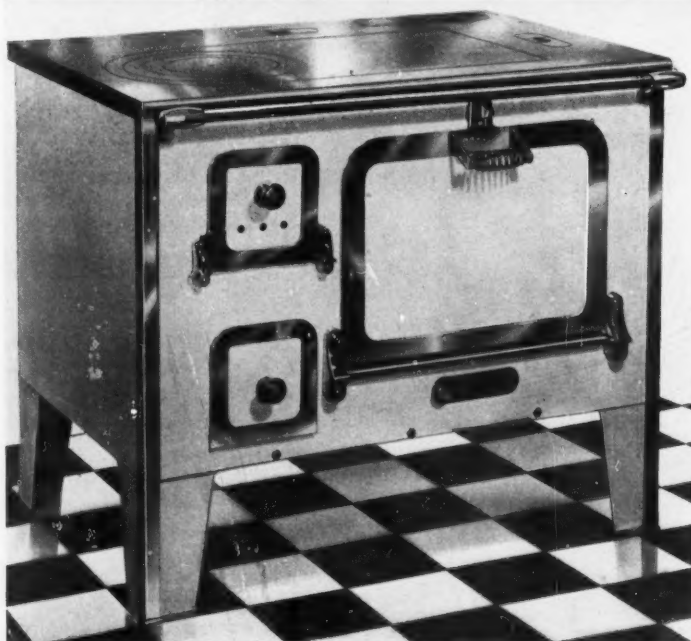
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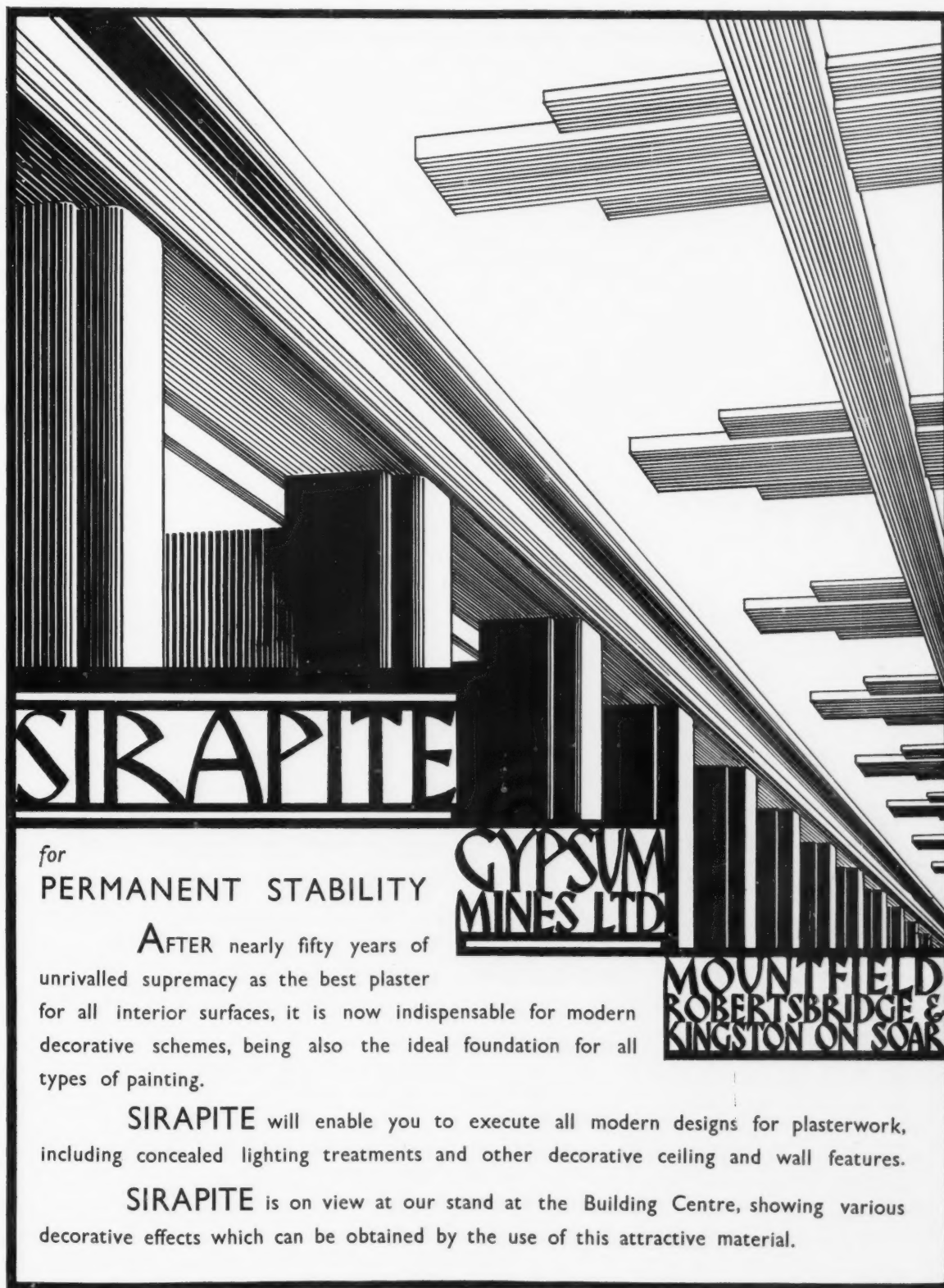
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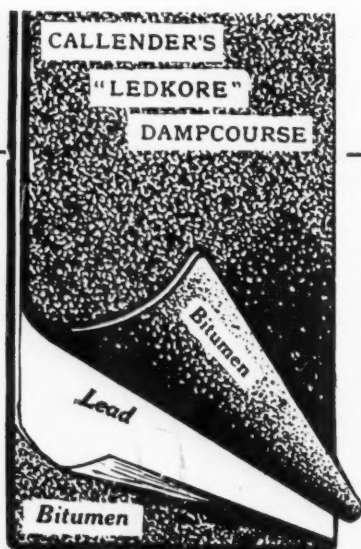
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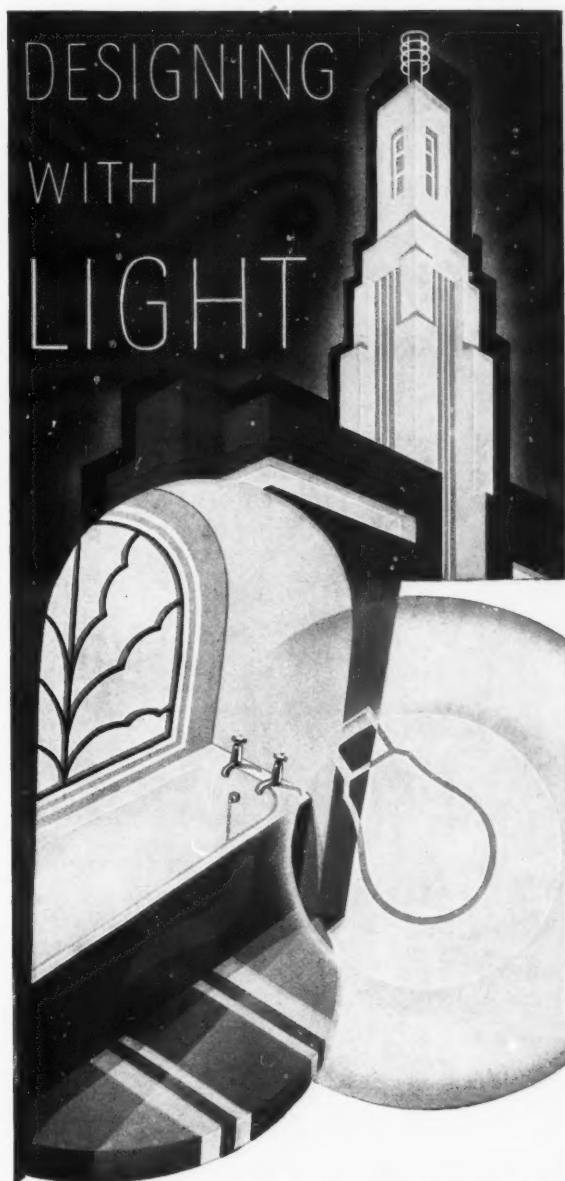
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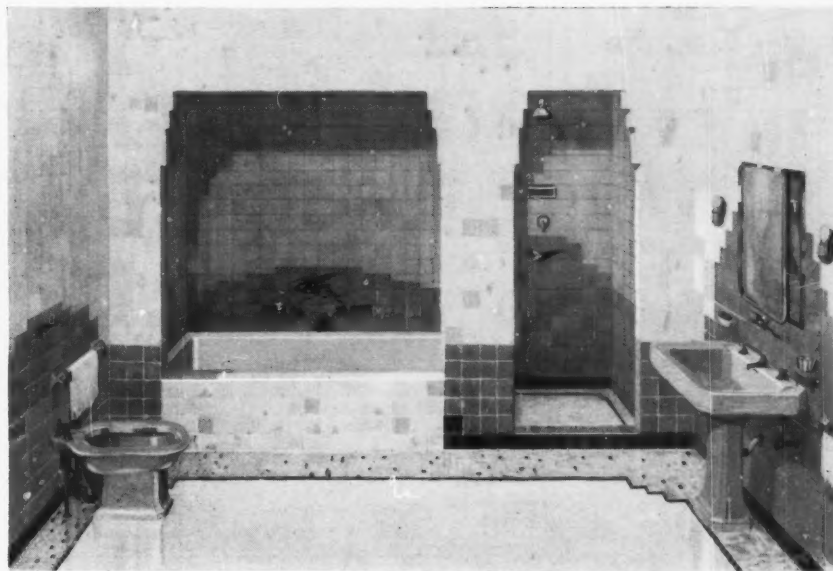
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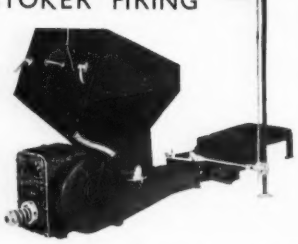
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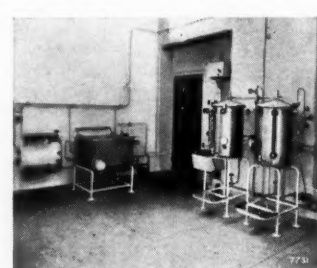
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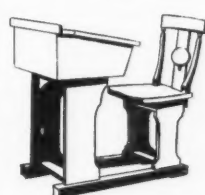
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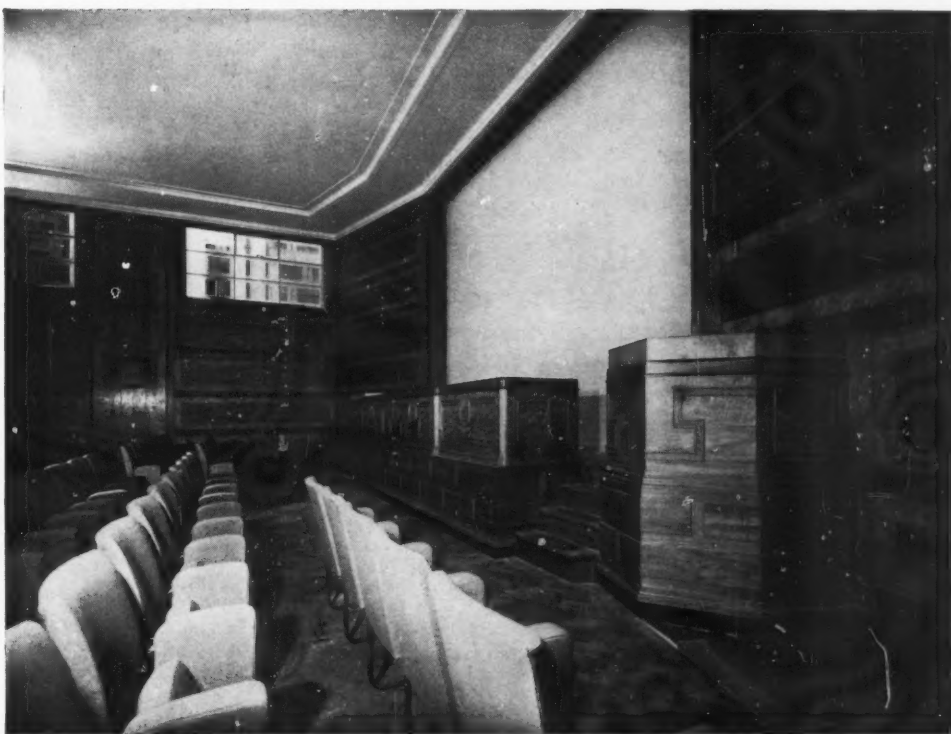
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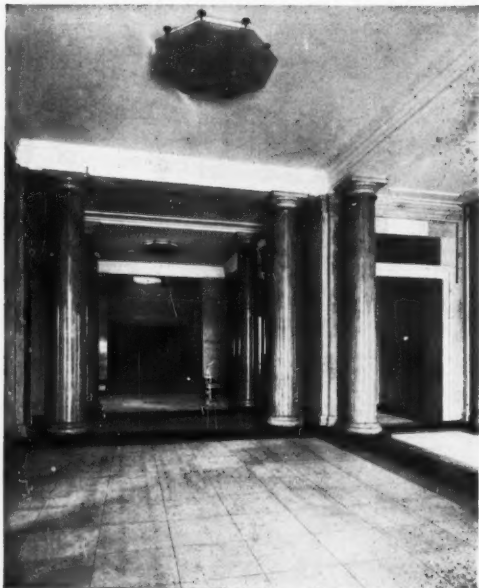
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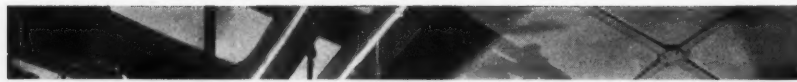
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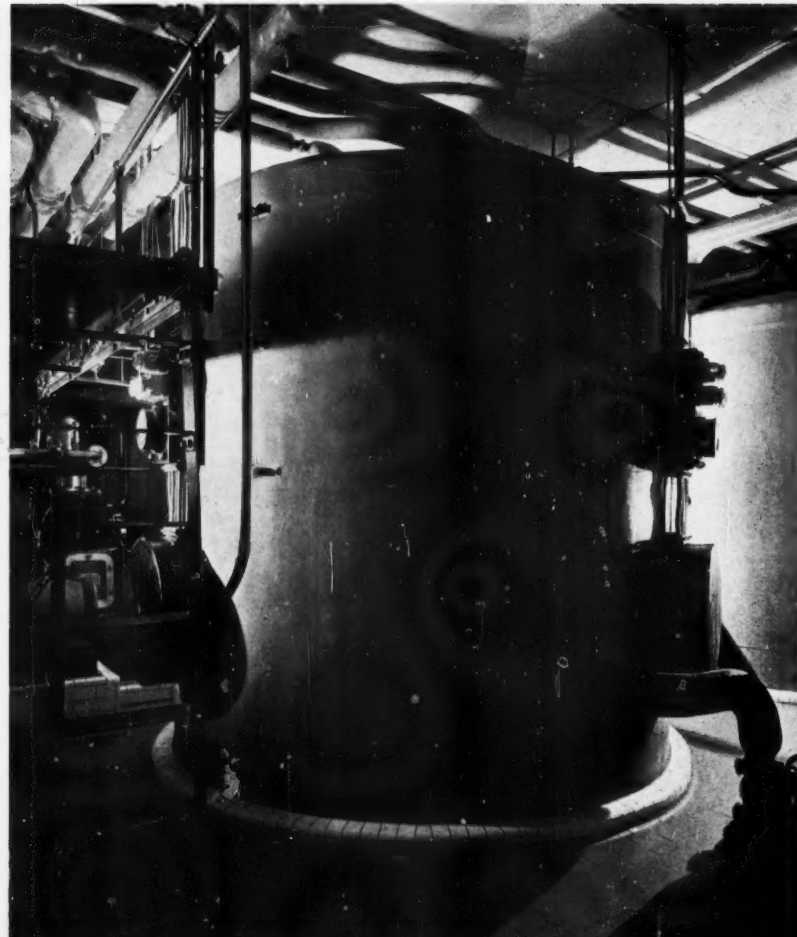
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In November last, I enquired of
you about some 'PUDLO' Brand waterproofer,
and purchased a quantity from Mr. Roger Jones,
Rhyl. I have mislaid the book which accompanied
the material, and should be glad if you would
forward me a copy, as I am using it again and do
not know proportions.

I might add that the rooms which
were plastered with cement and "Pudlo" are
astonishingly dry which proves that "Pudlo"
is all that you claim for it. The house is an
old stone-built cottage with no damp-course, and
the walls were reeking with wet.

Yours faithfully,

H. M. Hoobal

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'Pudlo' Brand waterproofer
is all that you claim for it"*

Ask for a copy of Specification 4B which gave this excellent result

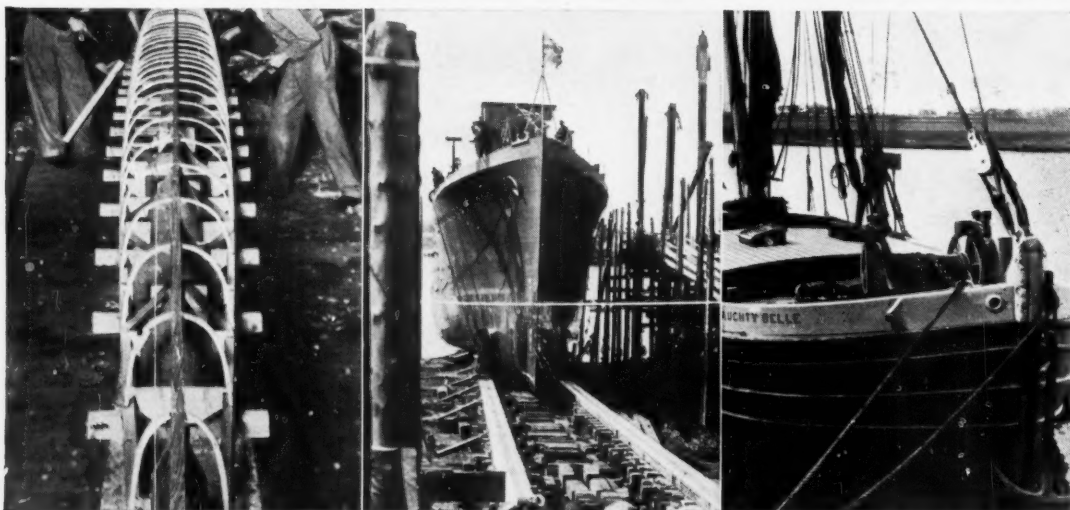
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KINGS LYNN.

OD. P 5c



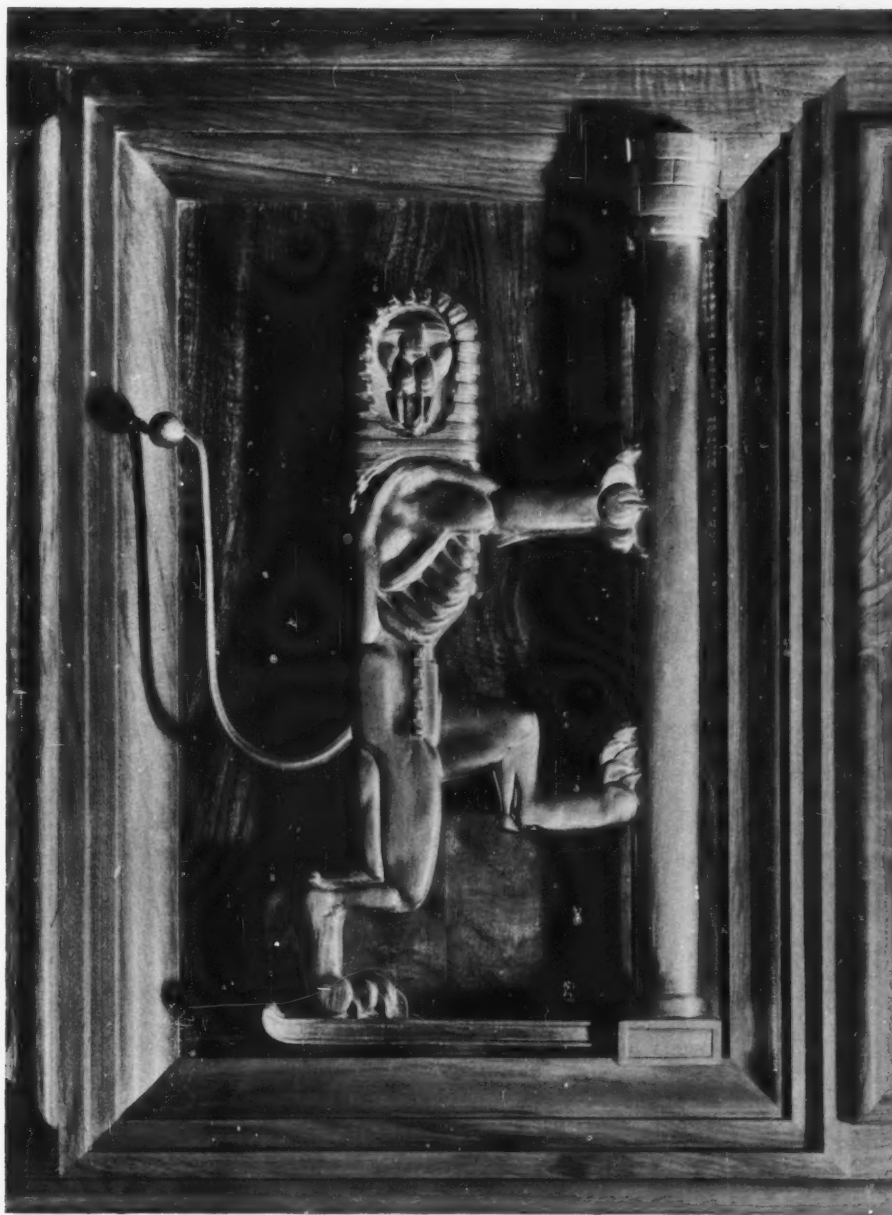
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THE ARCHITECTURAL REVIEW, December 1934.

R. I. B. A



*special supplement
of advertisements*

THE R.I.B.A. BUILDING

The Consultants, Contractors and Suppliers of Materials

ARCHITECT: GEORGE GREY WORNUM, F.R.I.B.A.

CONSULTANTS

Structural Engineers : R. T. James and Partners.
Mechanical Engineer : W. W. Nobbs, M.I.M.E.,
M.I.H.V.E.
Quantity Surveyor : Sydney A. Paine, F.S.I.
Acoustic Consultant : Hope Bagenal, A.R.I.B.A.
Lighting Consultants : Waldo Maitland and Partners.

ARTISTS

Bainbridge Copnall : Large mural painting, external relief sculpture, sculptured wall linings, incised floor panels, "Lap" decoration to upper stairs and model of building.
James Woodford : Main bronze doors, plaster ceiling reliefs, figures on main entrance columns.
Jan Juta : Decorative glasswork.

Nicholas Harris : Assistant to Bainbridge Copnall.
Morris Weidman : Assistant to Bainbridge Copnall and plaster reliefs on top stair landing.
Dennis Dunlop : Modelling for carved screen in Henry Florence Hall.
Ernest Gillick : Design and carving of memorial stone.
Percy Smith : Lettering in Entrance Hall.
A. Seaton White : Bronze railings, grilles and letter-box.
Raymond M'Grath, A.R.I.B.A. : Decorative glass doors to library terrace.
Miriam Worman : Fabrics and colour decoration.

GENERAL

James Young : Architect's Chief Assistant.
R. C. Long : Clerk of Works.
J. T. Pile : General Foreman.

GENERAL CONTRACTORS: ASHBY AND HORNER, LTD.

SUB-CONTRACTORS AND SUPPLIERS OF MATERIAL

STRUCTURE

Demolition, excavation and aggregates : Goodman Price, Ltd.
Sheet piling : British Steel Piling Co., Ltd.
Ground hardening : John Mowlem and Co., Ltd.
Structural steelwork : Matthew T. Shaw & Co., Ltd.
Structural floors : Diespeker and Co., Ltd.
Hollow tile flooring : J. A. King and Co., Ltd.
Hollow concrete tile flooring : Flooring Contracts, Ltd.
Hollow flooring blocks : The Aylesford Pottery Co., Ltd.
Portland stone : Bath and Portland Stone Firms, Ltd.
Steel scaffolding :
 Stephens and Carter, Ltd.
 and Steel Scaffolding Co., Ltd.
Cement (Portland and white) : Cement Marketing Co., Ltd.
White facing bricks : Midhurst Brick Co., Ltd.
Common bricks : London Brick Co. and Forders, Ltd.
Glazed bricks : Farnley Iron Co. (Fireclay Works), Ltd.
Asphalt : Limmer and Trinidad Lake Asphalt Co., Ltd.
Flat roof surfacing : Frazzi, Ltd.
Rod reinforcement : United Strip and Bar Mills, Ltd.
Fixing bricks : Roberts, Adlard and Co., Ltd.
Partition blocks (hollow tile) : W. T. Lamb and Sons.
Roof insulating slabs : Moler Products, Ltd.
Partition blocks (plaster) : Imperial Chemical Industries (Casebourne and Co.), Ltd.
Waterproofing (basement) : Sika-Francois, Ltd.
Crane : Butters Brothers and Co.

STRUCTURAL FINISH

Marble :
 Fenning and Co., Ltd.
 and Walter W. Jenkins and Co., Ltd.

Polished Perrycot stone : South Western Stone Co., Ltd.
Bas relief panels : Lap (C.I. Process), Ltd.
Fibrous Plasterwork : James Walker (Architectural Decorations), Ltd.
Fibrous plaster : George Jackson and Sons, Ltd.
Granolithic and plastering : W. A. Telling, Ltd.
Hydrated lime : The Callow Rock Lime Co., Ltd.
Metal lathing : The Expanded Metal Co., Ltd.
Tie-irons, hoop iron, ceiling bars and air bricks : Clark, Hunt and Co., Ltd.
Acoustic tiles and felts : May Acoustics, Ltd.
Acoustic plaster and heating apparatus insulation : Newalls Acoustic Products, Ltd.
Cork flooring and wall linings : The Fram Reinforced Concrete Co., Ltd.
Parquet and other hardwood flooring : Jos. F. Ebner, Ltd.
Terrazzo :
 Art Pavements and Decorations, Ltd.
 and Diespeker and Co., Ltd.
Cellulose flooring : Cellulin Flooring Co.
Rubber flooring : The India Rubber, Gutta Percha and Telegraph Works Co., Ltd.
Linoleum : Korkoid Decorative Floors.
Non-slip ceramic floors : Geo. Jennings (Flooring), Ltd.
Wood block flooring : Acme Flooring and Paving Co. (1904), Ltd.
Bull-dog floor clips and Redalon Liquid : Redalon, Ltd.
Cresoted timber : Burt, Boulton and Haywood, Ltd.
Stone templates and pavings : Wm. Knight and Co., Ltd.
Pipes, drain goods, flue linings, etc. : Broad and Co., Ltd.
Steelwork protection and waterproofing of external walls : R.I.W. Protective Products Co., Ltd.

STRUCTURAL EQUIPMENT

Main bronze doors : Morris-Singer Co.

Metal glazed screens, balustrading, bronze railings, etc. :
J. Starkie Gardner, Ltd.

Steel windows :

The Crittall Manufacturing Co., Ltd.,
and James Gibbons, Ltd.,
and Henry Hope and Sons, Ltd.,
and Luxfer, Ltd.,
and Williams and Williams, Ltd.

Window control gear : Arens Controls, Ltd.

Door furniture :

Chas. Smith and Co., Ltd.,
and James Gibbons, Ltd.,
and Taylor, Pearce and Co.,
and J. M. Pirie and Co. (London), Ltd.

Locks : Joseph Kaye and Sons, Ltd.

Door springs : Robert Adams.

Plumbing : J. C. Spooner and Son.

Glazing : A. Goldstein and Co.

Plate glass, "Armourplate" glass, etc. : Pilkington Bros., Ltd.

Obscured glass : Chance Brothers and Co., Ltd.

Sanitary fittings :

George Jennings (Lambeth), Ltd.,
and Doulton and Co., Ltd.

Balcony balustrade : H. H. Martyn and Co., Ltd.

Railings and gates : Hill and Smith, Ltd.

Escape stairs and lantern lights : Haywards, Ltd.

Wrought iron stair balustrades : Henry Green, Ltd.

Balcony handrailing over foyer : Cashmore Art Workers.

Metal grilles :

G. A. Harvey and Co. (London), Ltd.,
and W. J. Gowar.

Sliding door gear : O'Brien Thomas and Co., Ltd.

Refuse disposal units : Morgan Brown & Co., Ltd.

JOINERY AND FURNITURE

Internal joinery : Ashby and Horner, Ltd.

Hardwood doors, Council Chamber joinery, etc. : John P. White and Sons, Ltd.

Leather panelling, joinery and furniture : H. H. Martyn and Co., Ltd.

Panelling in Meeting Room, etc. : George Parnall and Co.

Furniture and carving : J. L. Green and Vardy, Ltd.

Veneer timber :

Wm. Mallinson and Sons, Ltd.,
and W. W. Howard Brothers and Co.

Wood doors : Venesta, Ltd.

Steel doors : Roneo, Ltd.

"Shumac" tanned leather : George and Co.

Steel furniture and office fittings :

Sankey-Sheldon,
and Roneo, Ltd.,
and Cox and Co.

Steel shelving Main Library, Stack and Periodical Room :
Luxfer, Ltd.

Steel shelving and drawings presses : Roneo, Ltd.

Library filing system : Libraco, Ltd.

"Dunlopillo" rubber cushioning : Dunlop Rubber Co. Ltd.

MECHANICAL EQUIPMENT

Heating and ventilation installations : G. N. Haden and Sons.

Electrical contract : Pinching and Walton.

Lifts : Waygood-Otis, Ltd.

Kitchen equipment : Benham and Sons, Ltd.

Light fittings :

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and C. Harvey and Co.,
and Best and Lloyd, Ltd.,
and Troughton and Young, Ltd.,
and Osler and Faraday, Ltd.

Wires and cables : W. T. Glover and Co., Ltd.

Conduit : Longmore Brothers, Ltd.

Conduit boxes : Walsall Conduits, Ltd.

Switchgear : Brookhirst Switchgear, Ltd.

Switchgear distribution boards : Wm. White and Co.

Dimmers : Igranic Electric Co., Ltd.

Reflectors : Benjamin Electric, Ltd.

Flush type tumbler switches : J. H. Tucker & Co., Ltd.

Switch plugs : Wandsworth Electrical Manufacturing Co.

Electric lamps : General Electric Co., Ltd. ("Osram" and "Claude Neon Daylight Tube").

Tubular lamps : Tubelamps, Ltd.

Electric measuring instruments : Nalder Bros. and Thompson.

Glass dishes for light fittings : Robinson King and Co.

Pressed glass for light fittings : Chance Brothers and Co., Ltd.

Electric clocks : Smith's English Clocks, Ltd.

Refrigerator : Electrolux, Ltd.

Boilers : Sulzer Bros. (London), Ltd.

Radiators : National Radiator Co., Ltd.

Library heating : Comyn Ching and Co. (London), Ltd.

Thermal storage tanks : Ruston and Hornsby, Ltd.

Gas installation : The Gas Light and Coke Co.

Telephone system : H.M. Post Office.

Private automatic Branch Exchange telephone system :
The Reliance Telephone Co., Ltd. (G.E.C.).

DECORATION

Decorative glass work : London Sand Blast Decorative Glass Works, Ltd.

Decorative glass panels, Library terrace doors : James Clark and Sons, Ltd.

Sprayed finish to staircase walls, etc. : Marb-l-Cote Manufacturing (Great Britain) Co., Ltd.

Paint : Hadfields (Merton), Ltd.

and Mander Bros., Ltd.,
and Jenson and Nicholson, Ltd.,
and Thomas Smith and Son,
and The Rozolite Manufacturing Co.

Spray painting : The London Spray and Brush Painting Co., Ltd.

Cement glaze : Hoyle, Robson, Barnett and Co., Ltd.

"Cementone" colours : Joseph Freeman, Sons and Co., Ltd.

Spraying cork wall lining : Fox and Sons, Ltd.

MISCELLANEOUS

Moving partition : Merryweather and Sons, Ltd.

Wallboard in moving partition : Patent Impermeable Millboard Co., Ltd.

Insulating board : Pharaohs (Wallboards), Ltd.

Safes : Chubb and Son's Lock and Safe Co., Ltd.

Public address equipment : R. M. Radio, Ltd.

Blinds : Accordo Blinds, Ltd.

Curtains, carpets and upholstery : Sidney Laughton.

Lettering : Dales.

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Architect: G. Grey Wornum, F.R.I.B.A.

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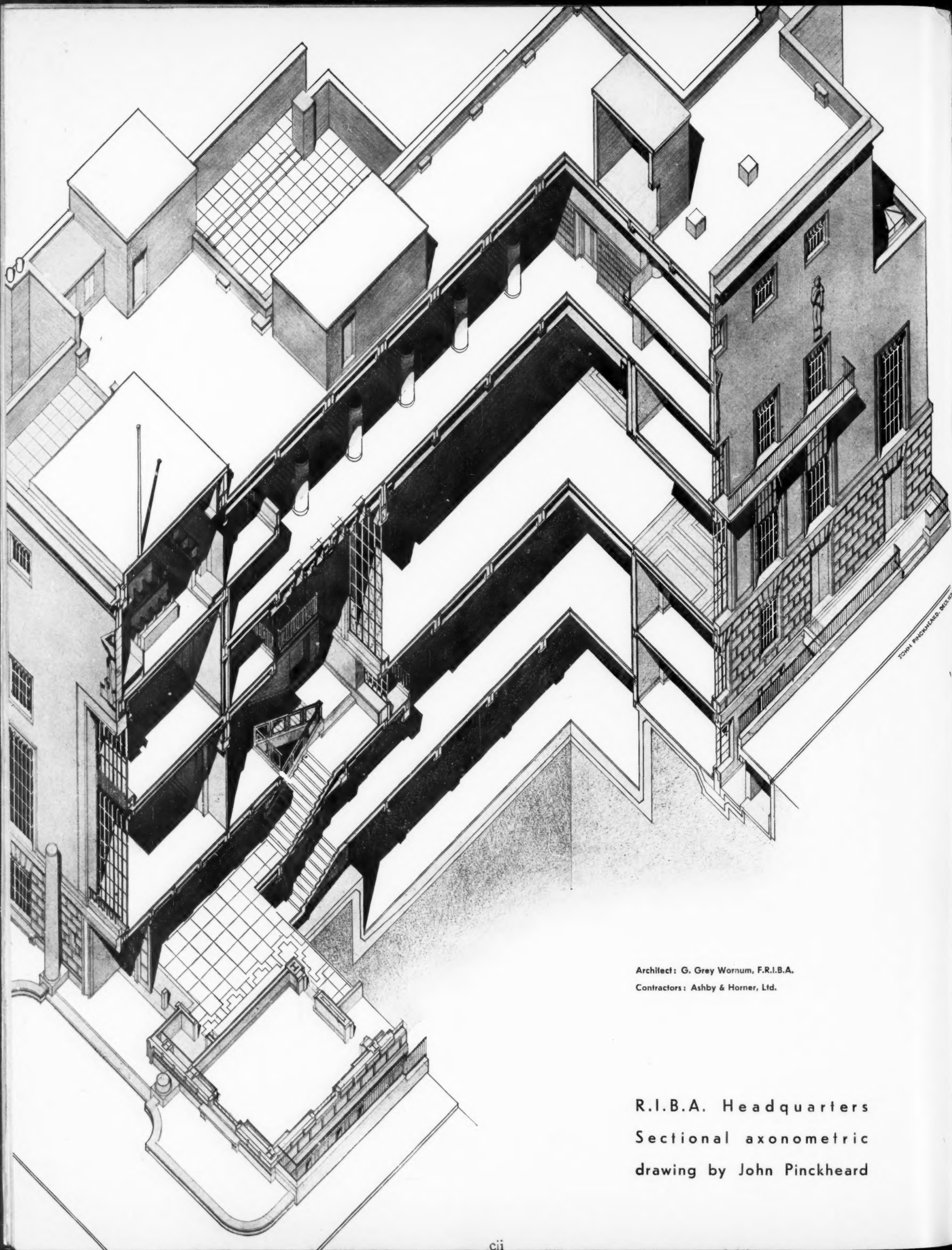
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Architect: G. Grey Wornum, F.R.I.B.A.
Contractors: Ashby & Horner, Ltd.

R.I.B.A. Headquarters
Sectional axonometric
drawing by John Pinckheard

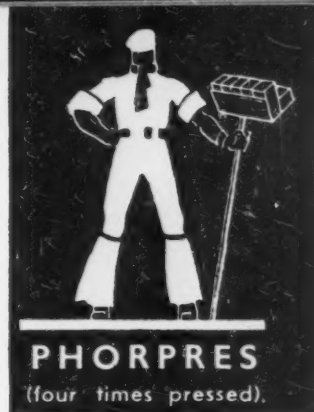
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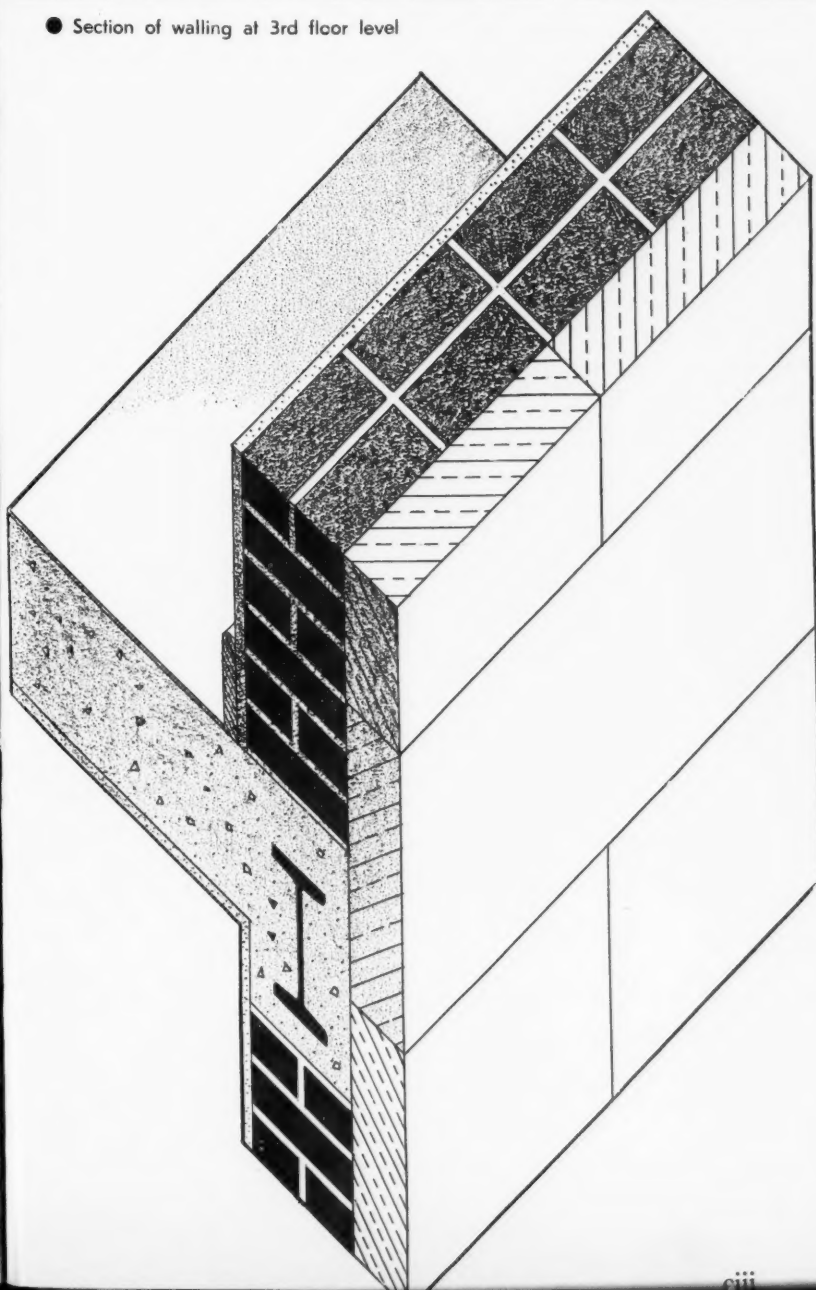
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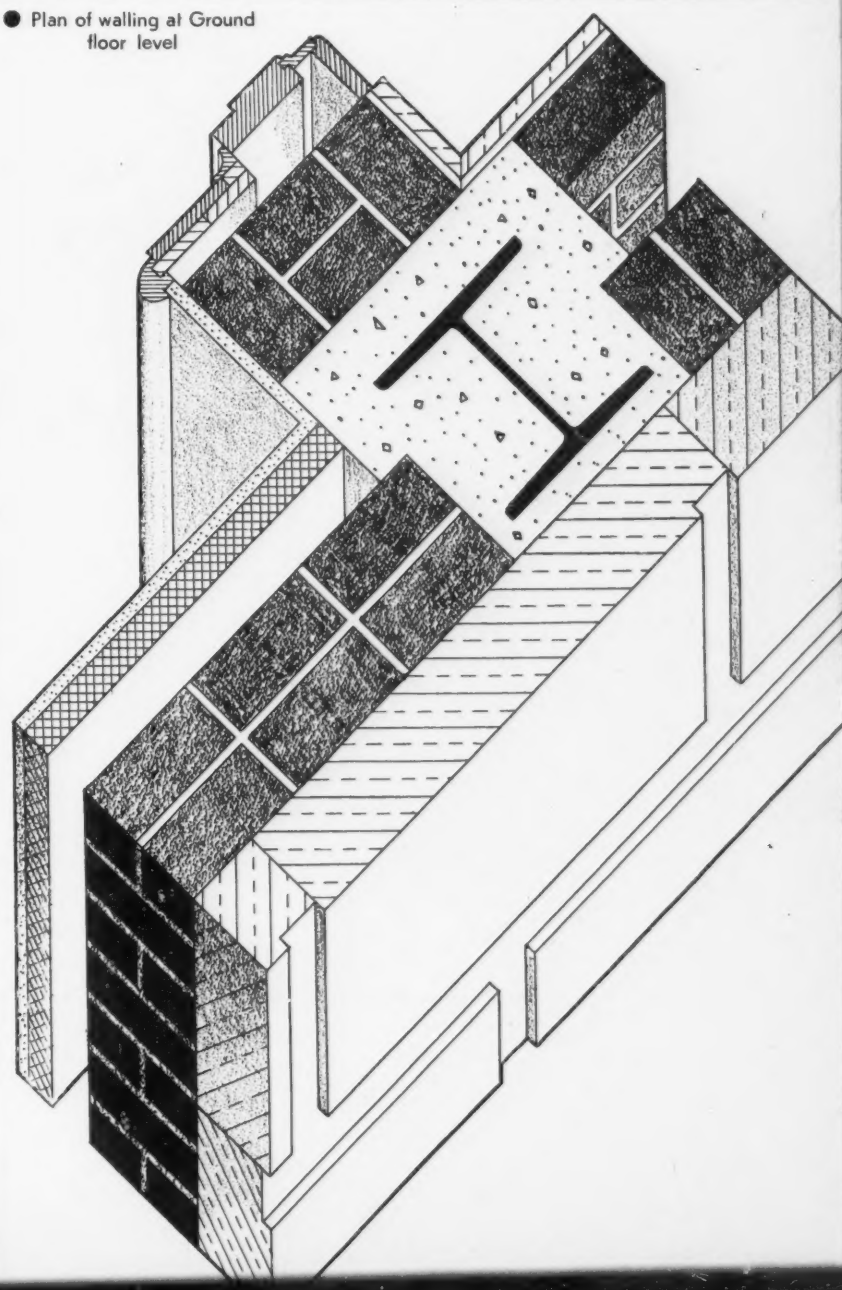
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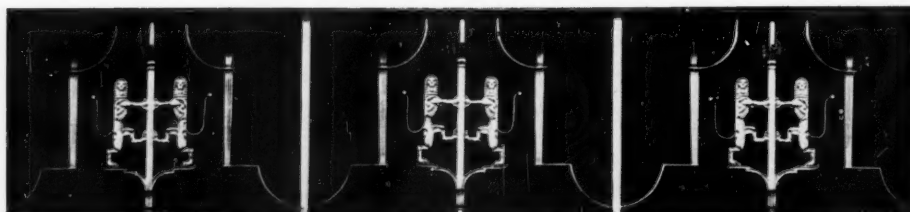
● Section of walling at 3rd floor level



● Plan of walling at Ground floor level



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G. Grey Wornum, F.R.I.B.A.
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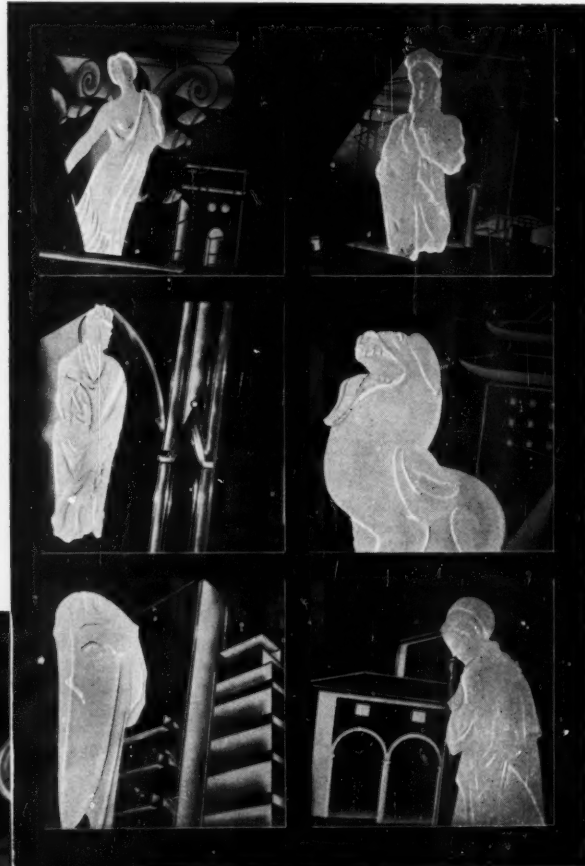
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Architect : G. Grey Wornum, F.R.I.B.A.

THE NEW R.I.B.A. BUILDING

Architect: G. GREY WORNUM, F.R.I.B.A.

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The illustration left shows CLARK'S Brilliant Cutter at work on one of the six decorative $\frac{1}{2}$ " plate GLASS panels for the fourth floor doors of the new R.I.B.A. Building. The designs by Mr. Raymond McGrath, B.Arch., A.R.I.B.A., are worked in brilliant cutting and deep sandblast engraving.



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ARCHITECT:
G. GREY WORNUM, F.R.I.B.A.



VIEW OF PLATFORM.

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R.I.B.A



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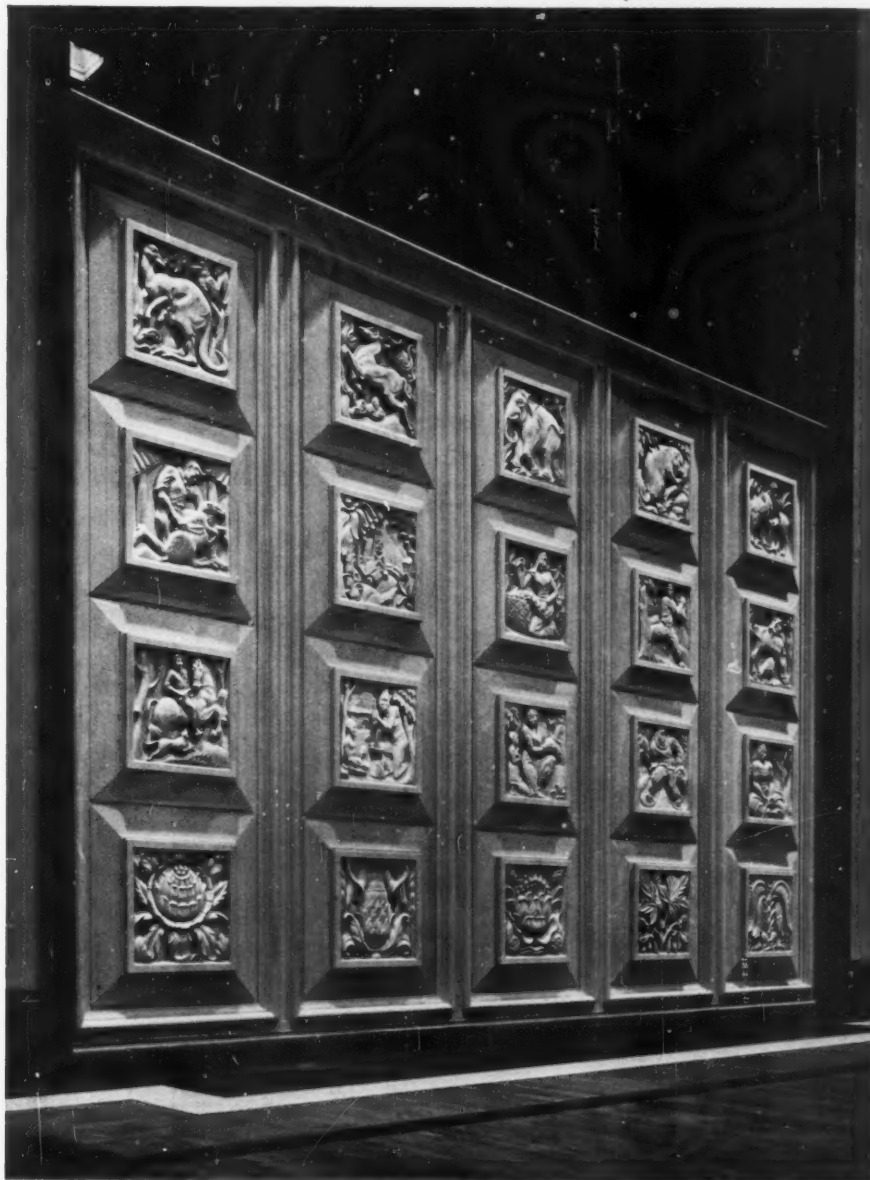
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G. Grey Wornum, F.R.I.B.A.
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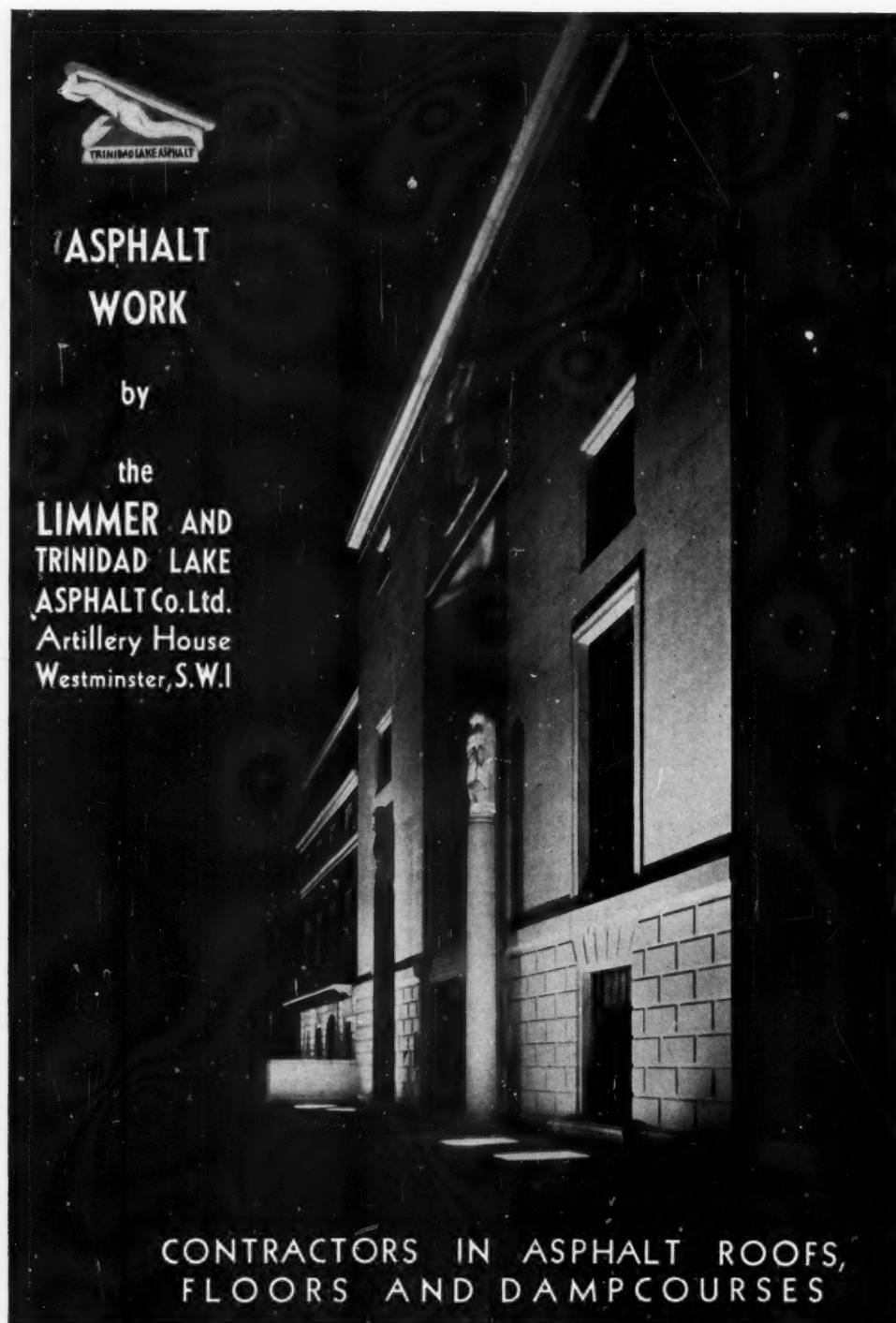



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R.I.B.A. NEW PREMISES

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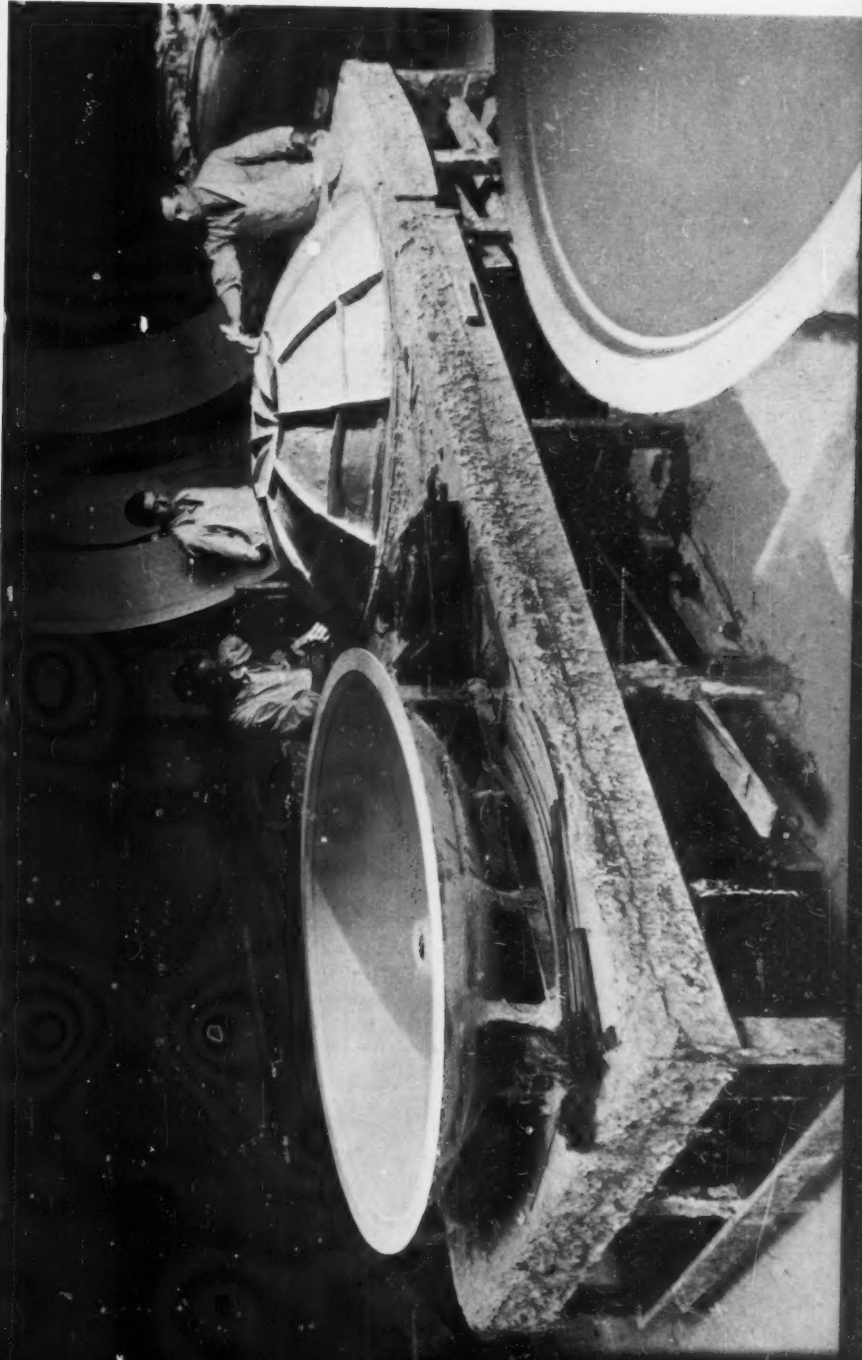
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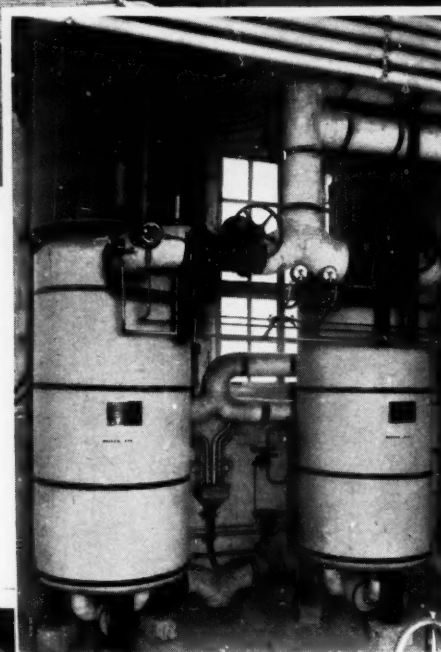
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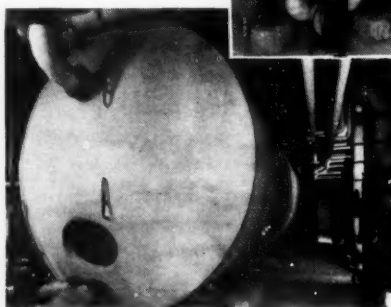


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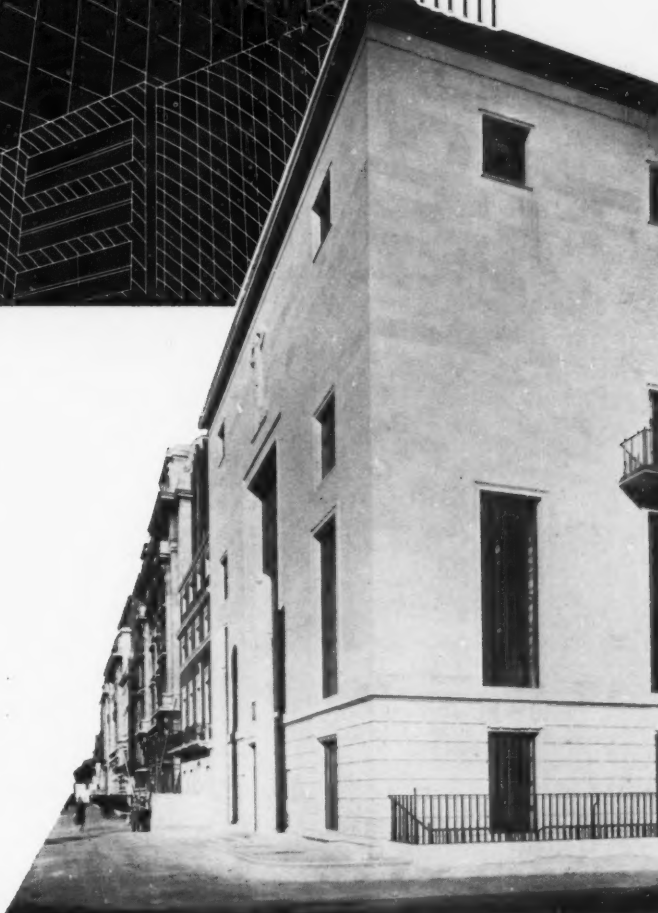
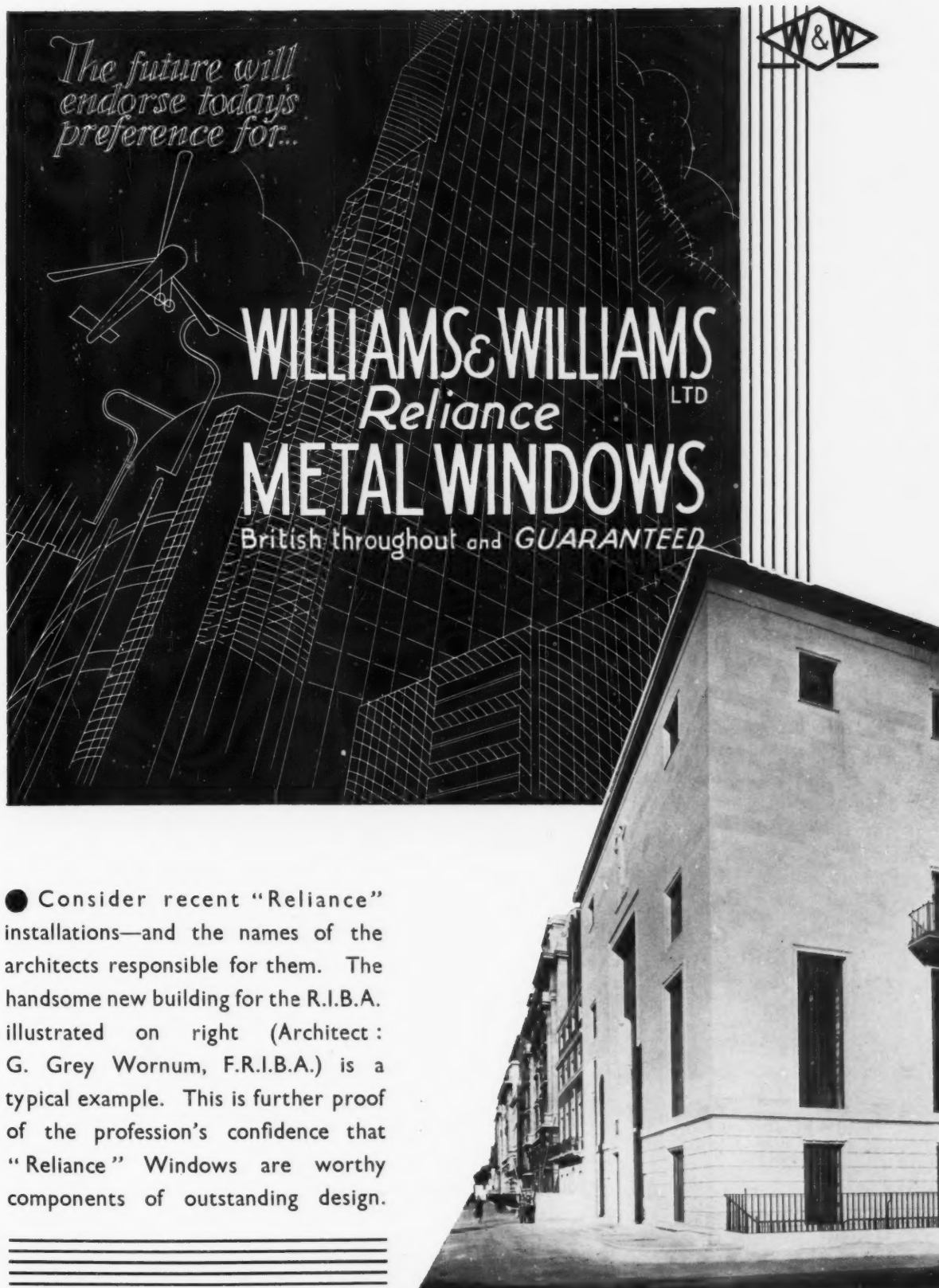


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THE NEW R.I.B.A. PREMISES

ARCHITECT: G. GREY WORNUM, F.R.I.B.A.



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OF THE
R I B A



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Percy Thomas, F.R.I.B.A., Architect

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NEW R.I.B.A. HEADQUARTERS
G. Grey Wornum, F.R.I.B.A., Architect



R I B A

Architect :

G. Grey Wornum, Esq.

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This equipment, which is gas heated, comprises Kitchen, Servery, and Tea and Coffee Apparatus. In the kitchen is a 3-oven "Solid-top" Range which, with a grill, vents into a glazed hood over. The apparatus, which has a cooking capacity for some 120 persons, is of special finish throughout.



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Architects : Messrs. Ivor Jones & Percy Thomas

WOLSELEY MOTORS, BIRMINGHAM

Architect : Lloyd F. Ward, Esq.

BARCLAYS BANK, DIRECTORS' AND STAFF KITCHENS

Architects : Messrs. Campbell Jones, Sons and Smithers

SHELL-MEX HOUSE, STRAND

Architects : Messrs. Joseph

ROYAL MASONIC HOSPITAL

Architects : Messrs. Sir John Burnet, Tait & Lorne

ROYAL FREE HOSPITAL

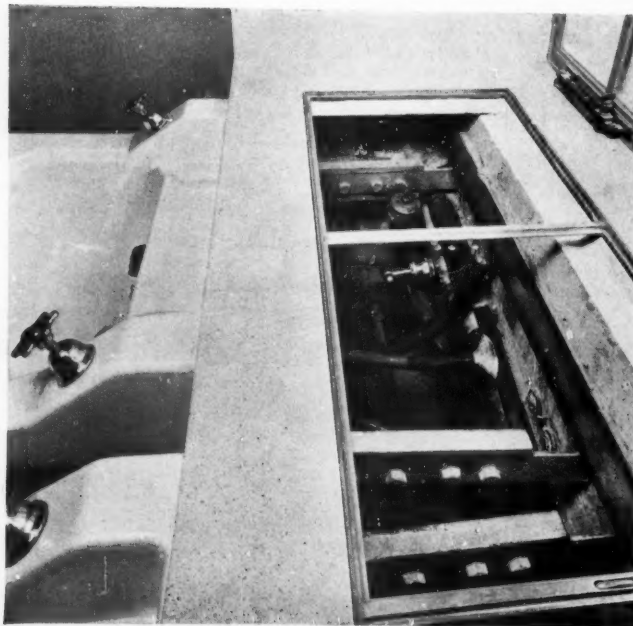
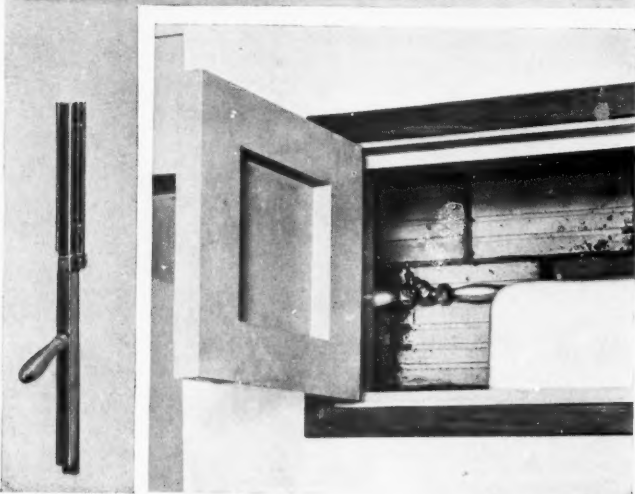
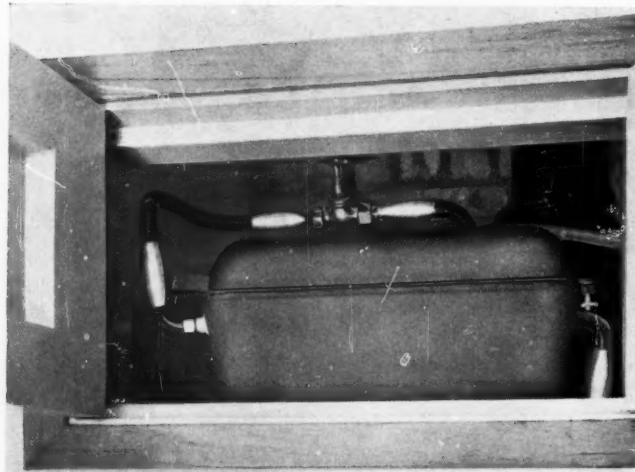
Architects : Messrs. H. V. Ashley and Winton Newman

VAUXHALL MOTORS, LUTON

Architects : Messrs. E. Howard & Partners.

NEVASTANE Sinks with
SOUND-DEADENED Draining Boards
are installed in the R.I.B.A. Kitchen.

BENHAM & SONS, Ltd.
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LEAD

specified and plumbing at

THE SERVICE PIPES were supplied to the standard specification of the Metropolitan Water Board. They are partly buried in concrete and plaster, and where buried are wrapped in bituminous paper, thus completely protecting the pipes and making access to them entirely unnecessary. "Fit and Forget," said the plumber.

SOIL, WASTE AND ANTI-SIPHON PIPES, where fixed internally, are fitted into chases or ducts. Cast lead tacks are soldered to them, and they are nailed to brick or concrete. Where they pass through concrete or plaster, they are protected in the same way as the service pipes with wrappings of bituminous paper. Where fitted externally they are fixed to the face of the wall with cast lead tacks.

See Information Sheets.

LEAD SHEET & PIPE DEVELOPMENT COUNCIL.



used throughout for the
the R.I.B.A. building

2,600 feet of lead pipe for main services
($\frac{1}{2}$ in. to 2 in. diameter)

14,000 feet for waste and overflows.

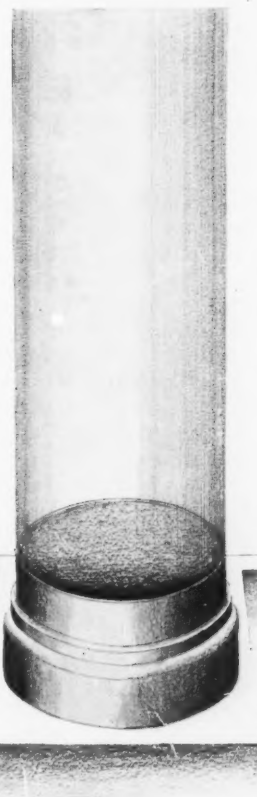
13,000 feet for the sanitary installations.

12 circular sheets of 10 lb. lead in 1 ft. 10 $\frac{1}{2}$ ins.
and 2 ft. 1 in. diameters.

• • •

FOR BEDDING THE STONWORK 10 lb. sheet Lead was used in circular pieces (1 ft. 10 $\frac{1}{2}$ ins. and 2 ft. 1 in. respectively) In the two stone columns flanking the entrance, and for the large marble pillars, each drum of stone was bedded on these sheets. Only lead can solve this problem of level bedding and it achieves at the same time the effective absorption of vibration.

GOLDEN CROSS HOUSE, CHARING CROSS, LONDON, W.C.2



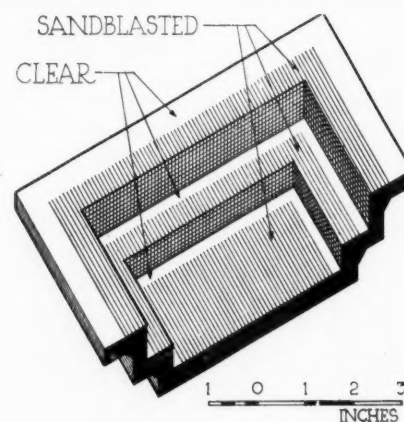


Chance's, besides undertaking the manufacture of glass to architects' own designs, produce a variety of standard designs in rolled, blown and pressed glasses. They are the makers, for instance, of Flemish glass; of six Cathedral glasses; Reeded and Cross Reeded; "Maximum Daylight" prismatic glass; "Calorex" heat-absorbing glass; Crown glass;—and they are the makers, besides, of glasses for artificial lighting purposes, such as the flashed opals (in white and six colours), and of globes for use as light fittings. Chance's will be happy to give you advice and information on all matters relating to glass, glazing, and illumination.

CHANCE BROTHERS AND CO., LIMITED

GLASS WORKS: SMETHWICK & GLASGOW
LONDON OFFICE: 10, PRINCES STREET, S.W.1

The photograph shows the moulded glass units above the staircase at the New R.I.B.A. Building. They were designed by the architect, G. Grey Wornum, F.R.I.B.A., in association with the lighting consultants, Waldo Maitland & Partners. Below is an axonometric drawing showing in detail the form of the pressings and the way in which clear and obscured surfaces are related.



THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

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With four 300 watt 17 inch Allom floodlights concealed beneath thick obscured pavement lights.



Architect : G. GREY
WORNUM, F.R.I.B.A

Lighting Consultants:
WALDO MAITLAND
AND PARTNERS

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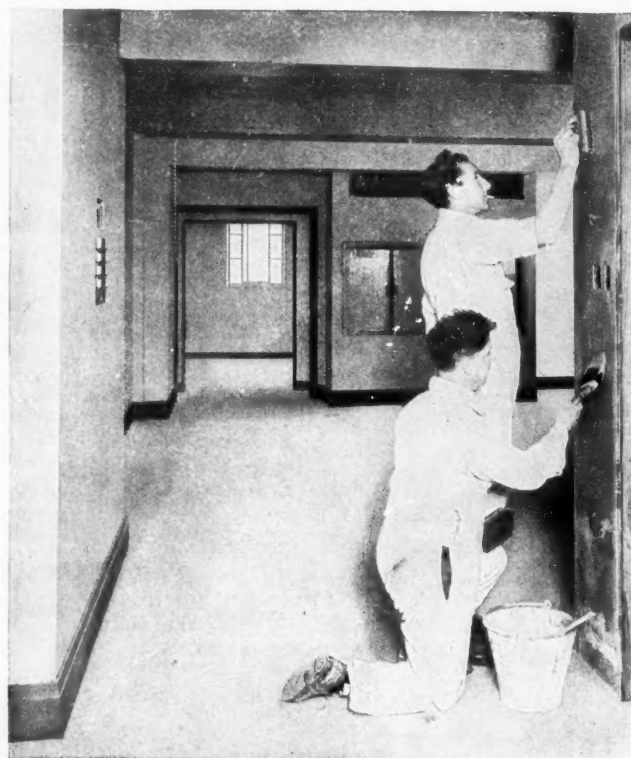
16, GROSVENOR PLACE, S.W.1

H.M. KING GEORGE V

At the NEW R.I.B.A. BUILDING

"Glazement," the cold glaze with a Portland Cement base, has been adopted as the decorative finish for over 1,000 yards of cement rendered walls in the service rooms, kitchens and two staircases of the new premises for the R.I.B.A. The texture selected was a light stipple carried out in pale grey.

Architect: G. Grey Wornum, F.R.I.B.A.



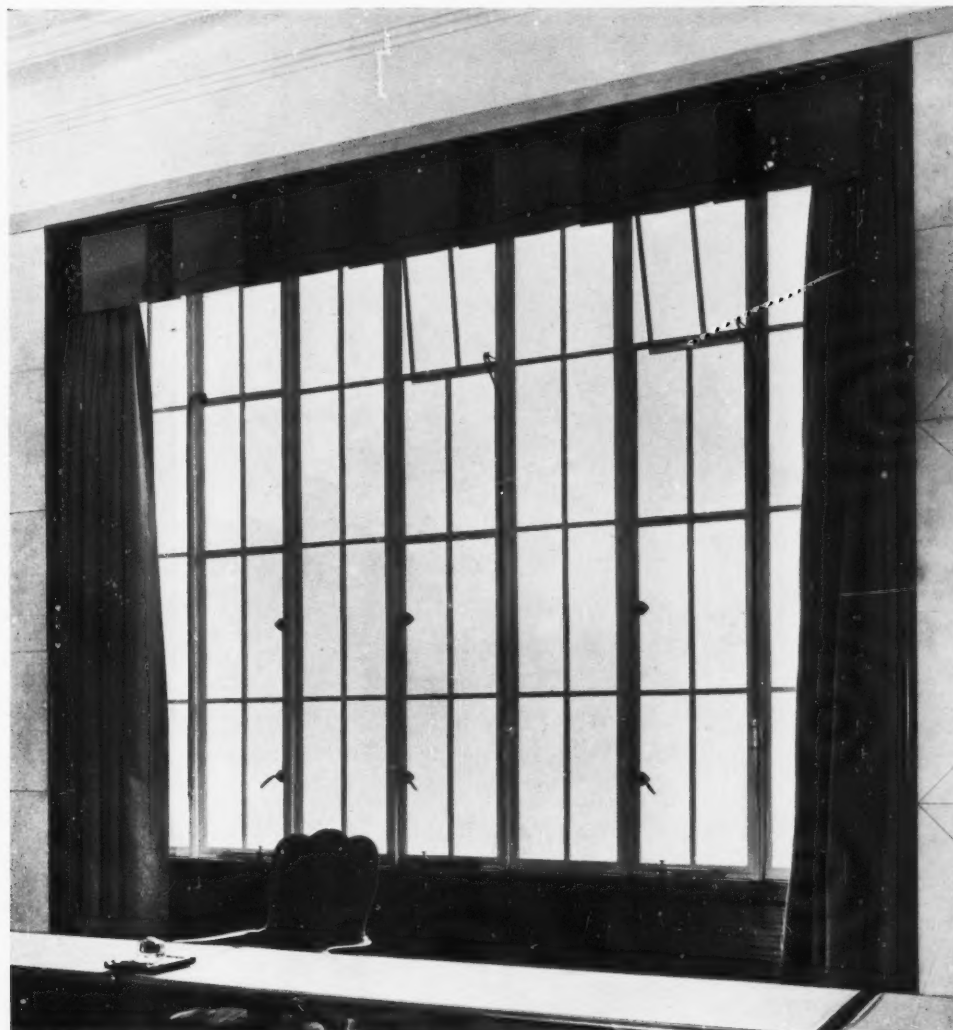
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R.I.B.A. HEADQUARTERS



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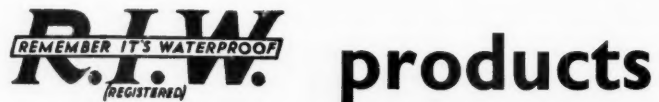
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THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

Architect: G. GREY WORNUM, F.R.I.B.A.



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R.I.W. Tockolith is the premier priming. No. 112 adheres perfectly to the steel and concrete, and has a positive protective value of over 800 volts per millimetre against electrolytic corrosion.

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★ See Information Sheets
Nos. 159 and 163

A significant fact

R.I.W. Products have been used in what are, perhaps, the two most interesting buildings of the year—the New R.I.B.A. Premises, and the Mount Royal Flats in Oxford Street. In the first the materials used were chosen for their quality irrespective of price—in the second the criterion was the utmost economy compatible with efficiency.

... and a bedtime story

First Architect: "What are these R.I.P. products I keep hearing about?"

Second Architect: "Not 'R.I.P.' ... 'R.I.W.' ... but you can 'R.I.P.' if you've used them."

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Architect: G. GREY WORNUM, F.R.I.B.A. Consulting Engineer: W. W. NOBBS, M.I.Mech.E.



Library at R.I.B.A. showing Invisible Heating by Curved Panels at ends of Bookcases.

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ARCHITECTURAL WOODWORK And DECORATIVE JOINERY.



WE have been entrusted with some of the most important items of decorative joinery in the New R.I.B.A. Building, which have been carried out to the designs of the Architect, Mr. Grey Wornum, F.R.I.B.A., in Empire woods comprising English and Australian walnut, Indian laurel and silver greywood, Canadian maple, etc., etc.

THE photographs herewith illustrate two of the most important joinery features in the building, namely (above), Wall Panelling in Council Room in "swirl" walnut of unique colour and markings, with Desks in English walnut; (side) Doors to Council Chamber and Ante Room, framed in Australian walnut with English walnut "curl" panels on one side and raised and fielded panels in Canadian maple with walnut mouldings on the other.

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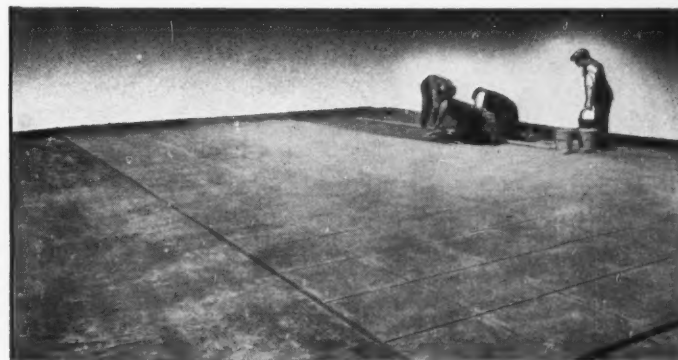
R.I.B.A.



First, priming of Paropa Bitumastic Priming; second, a layer of bitumen; third a layer of hessian reinforcement; fourth, a layer of bitumen;



fifth, a layer of 1" Paropa cement Paving divided into squares with "V" joints. Finally, the joints are primed and filled with bituminous elastic



jointing. For flat roof coverings, paving to courtyards, pavements, basements, etc. Any grade of finish can be obtained—from non-slip to terrazzo.

Have you seen the terrace and the roof of the R.I.B.A. Building? Both are PAROPA: waterproof, wearproof and extraordinarily good-looking.

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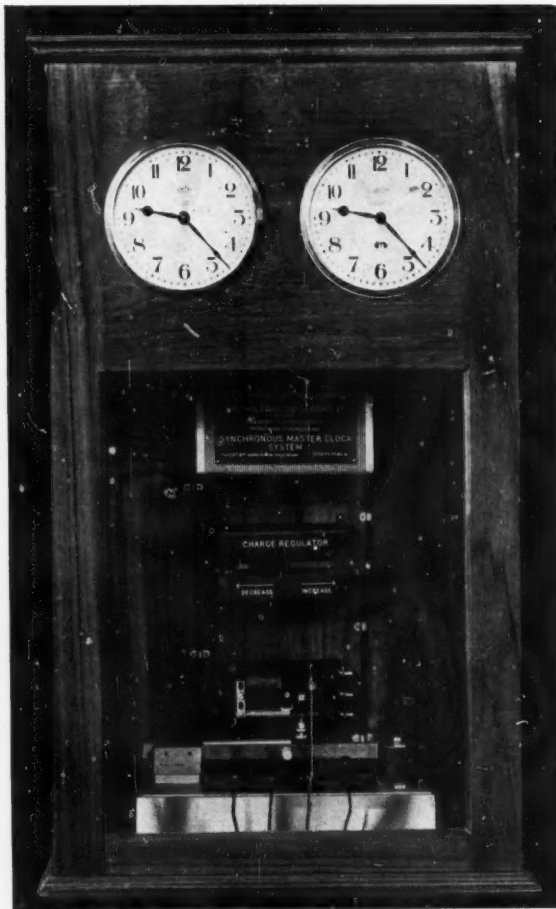
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of construction and great care in workmanship. Yet the cost is within the limits of buildings where economy is of major importance.

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4. Even in the event of a current failure the Master Clock continues to run at correct speed, so keeping all the clocks in the System right.

*A fully descriptive illustrated Brochure
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*where clocks can be made up to
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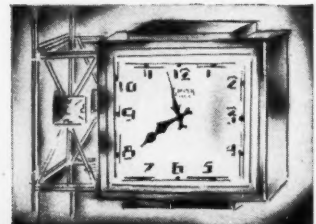
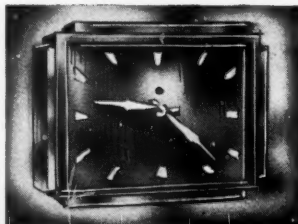
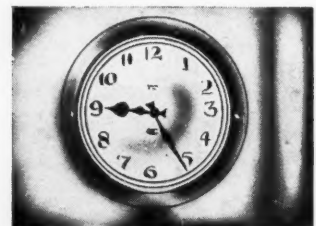
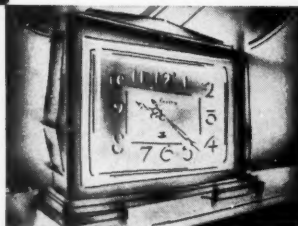
Smith's Bi-Synchronous Master Clock System has been installed at the R.I.B.A. Building in Portland Place, London, W. It was also chosen for the new South African Government Buildings in Pretoria, in which it operates 300 dials.



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Architect : G. Grey Wornum, F.R.I.B.A.

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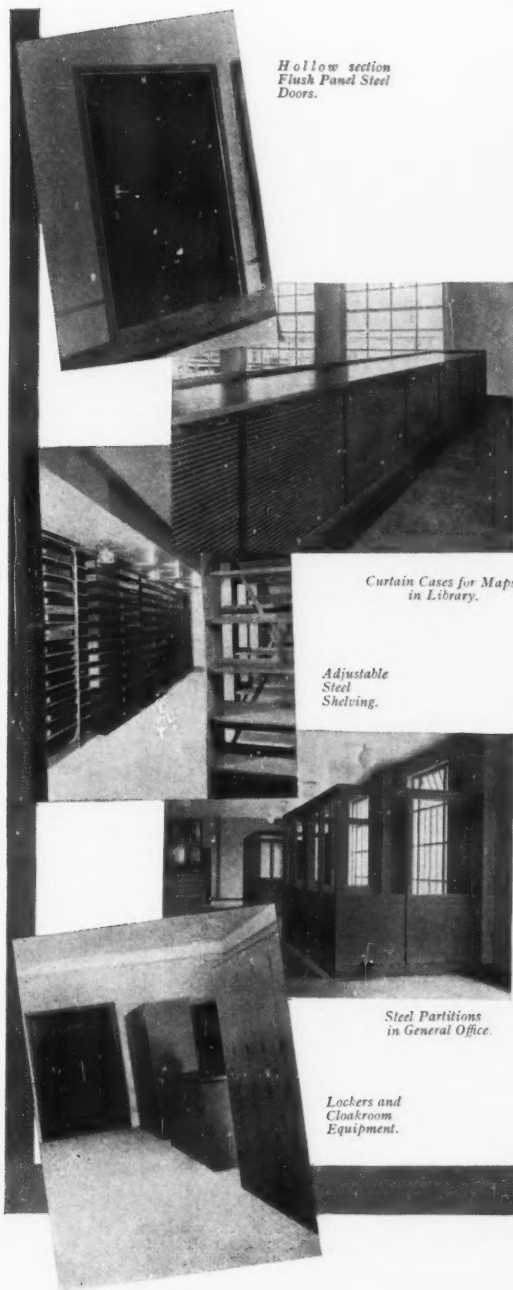
40 FLUSH PANEL STEEL
DOORS

STEEL PARTITIONS

STEEL SHELVING

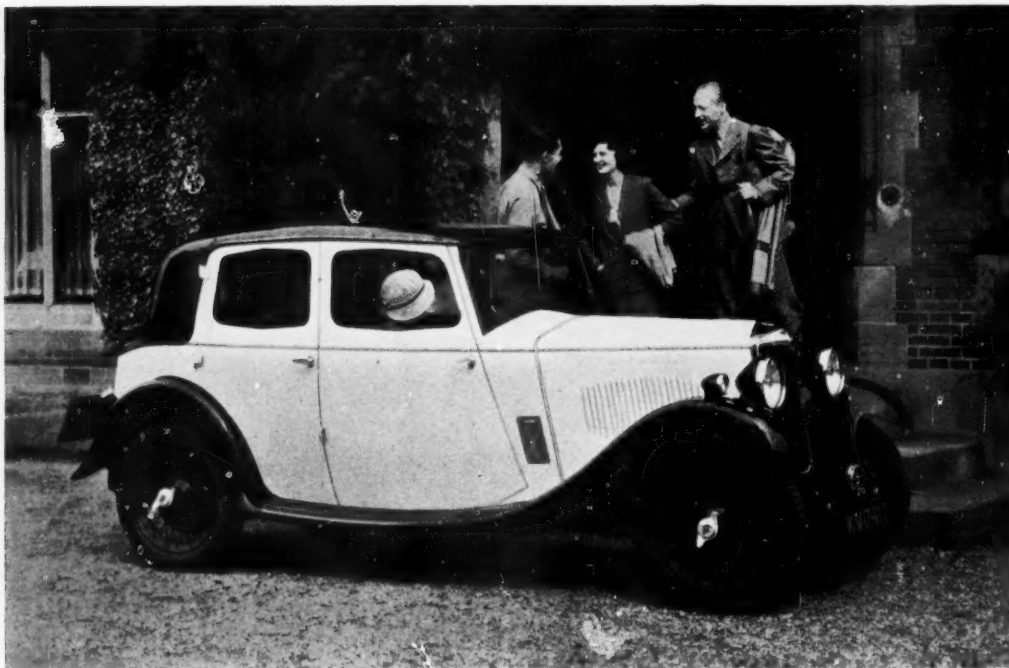
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TO H.M. THE KING.

WAYGOOD-OTIS LIFTS



Architect : G. Gray Wornum, F.R.I.B.A.

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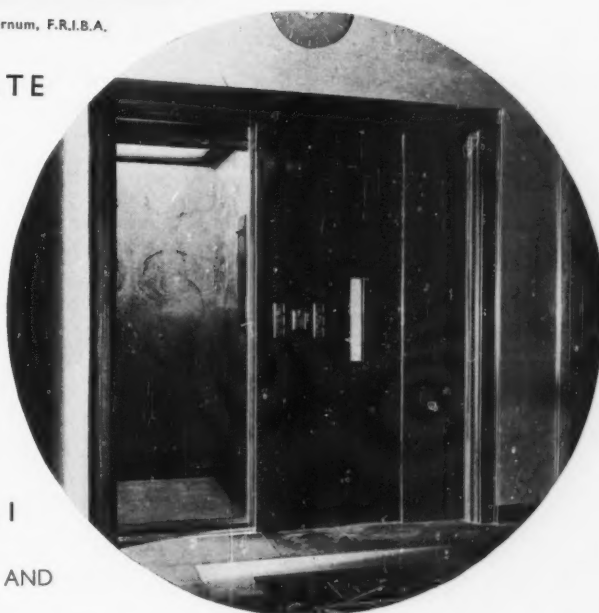
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General Contractors : Ashby & Horner, Ltd.

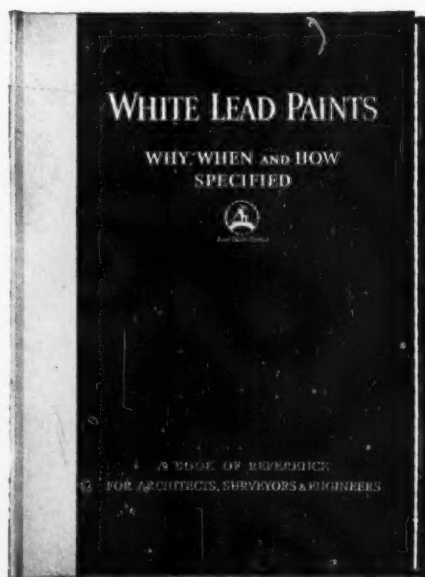
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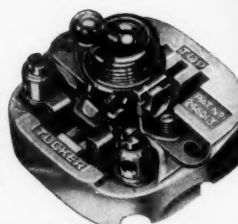
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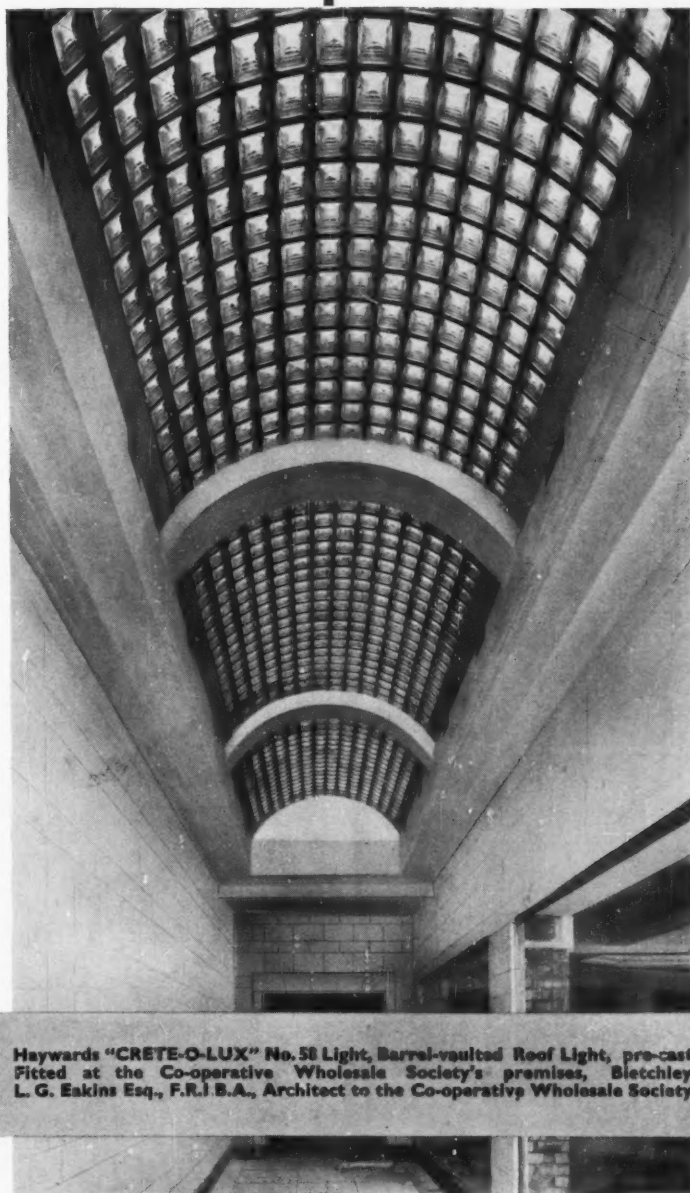
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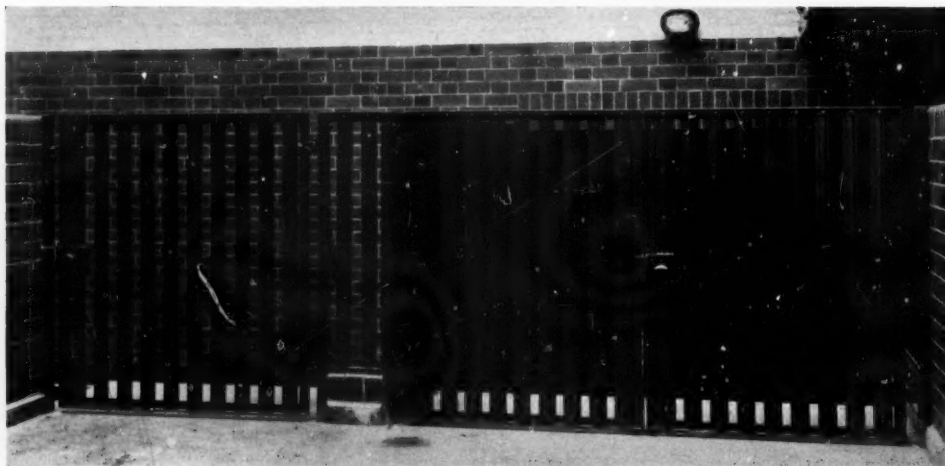
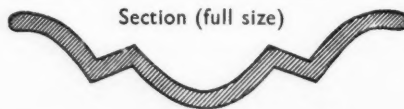
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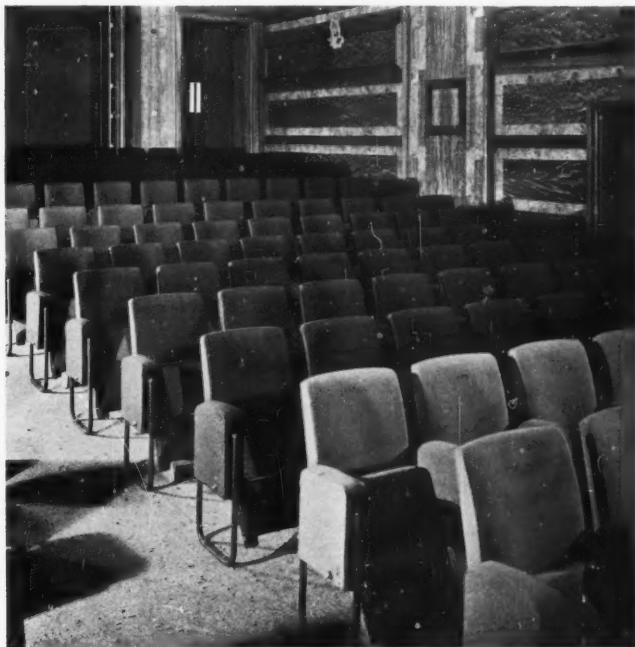


Corrugated Angle Section Railing and Gates as made and fixed at the R.I.B.A. New Headquarters (Architect: G. Grey Wornum, F.R.I.B.A.)

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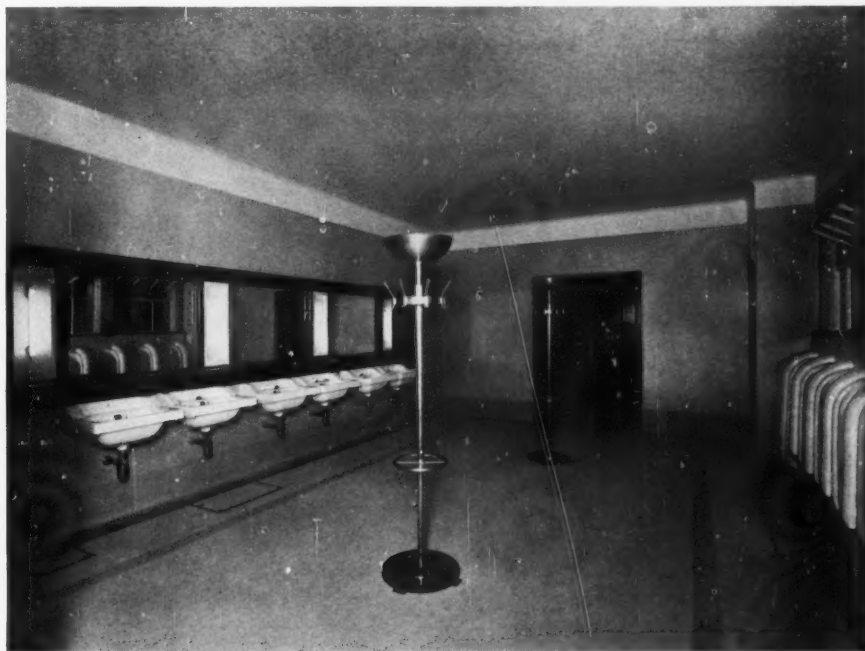
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Architect:

G. GREY WORNUM, F.R.I.B.A.

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Architect: G. Grey Wornum, Esq., F.R.I.B.A.

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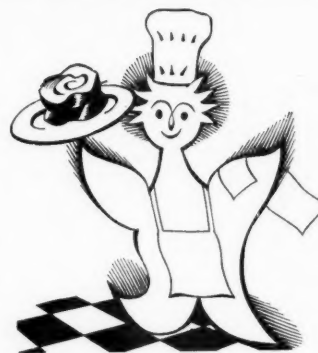
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Cooking in the kitchen and service rooms of the new R.I.B.A. building in Portland Place is to be done by gas. There is a large range for roasting and boiling, a big grill and a hot cupboard for warming up plates and dishes. The carving table and the bain marie, for keeping soups and vegetables hot, are both heated by gas. In the service rooms gas is used for tea and coffee making.

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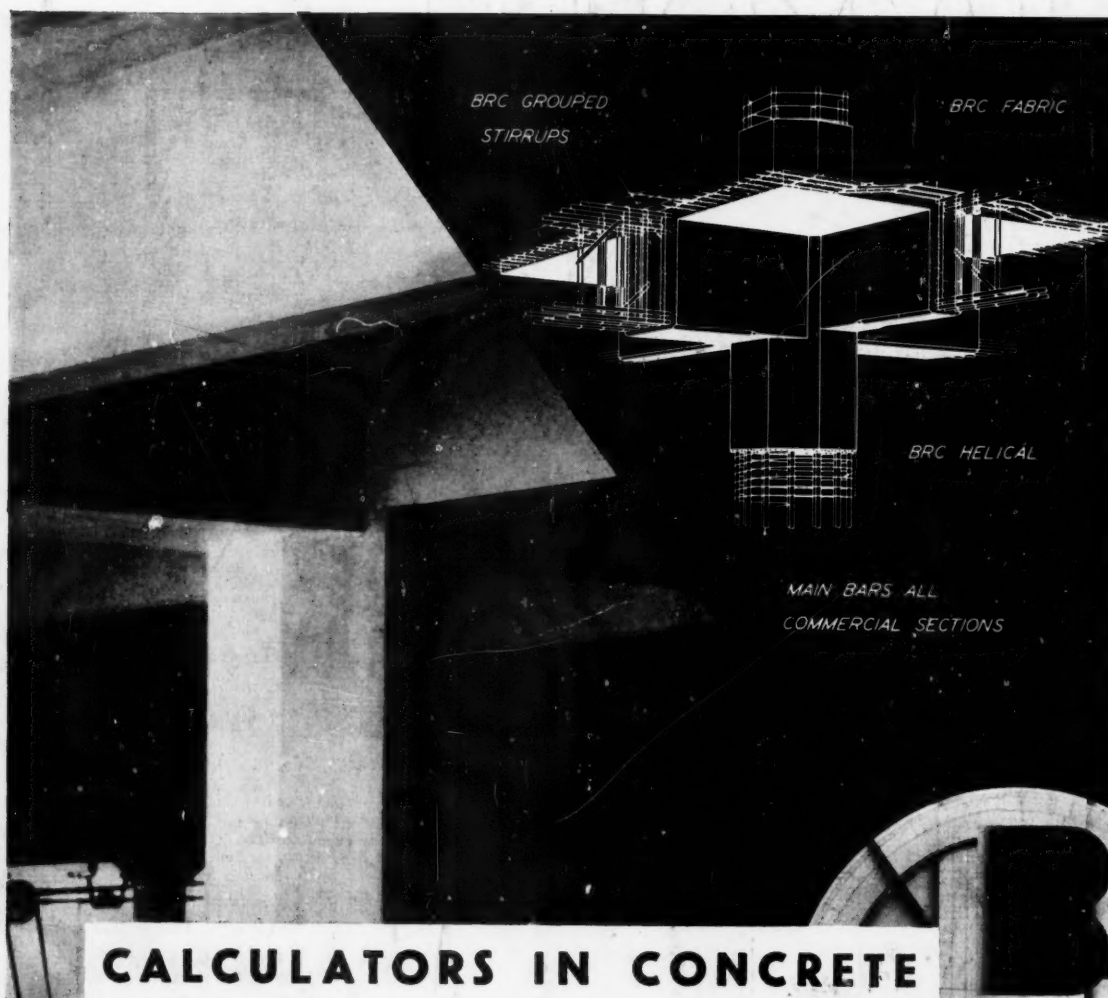
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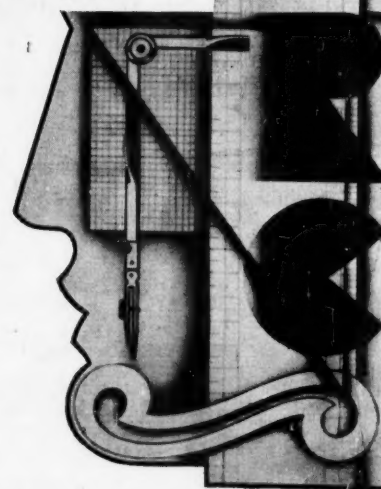
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